

1
00:00:01,033 --> 00:00:03,000
-□ It's the song I love
the melody of □

2
00:00:03,033 --> 00:00:04,166
-Next on
"Great Performances"...

3
00:00:04,200 --> 00:00:06,333
-□ 42nd Street

4
00:00:06,366 --> 00:00:08,600
-The Tony Award-winning

5
00:00:08,633 --> 00:00:13,200
all-singing, all-dancing
dream fable of Broadway.

6
00:00:13,233 --> 00:00:16,600
□□

7
00:00:16,633 --> 00:00:19,933
With Clare Halse
as the ingenue Peggy Sawyer,

8
00:00:19,966 --> 00:00:24,600
Tom Lister as the demanding
director Julian Marsh,

9
00:00:24,633 --> 00:00:28,533
and Bonnie Langford
as Broadway diva Dorothy Brock.

10
00:00:28,566 --> 00:00:31,333
-□ We're in the money

11
00:00:31,366 --> 00:00:33,566
-With a cast of nearly 60,

12
00:00:33,600 --> 00:00:36,600
this is a tap-dance
musical extravaganza

13
00:00:36,633 --> 00:00:37,700
like no other.

14

00:00:37,733 --> 00:00:39,700
-We've got a show to do.

15
00:00:39,733 --> 00:00:43,733
□ Forty

16
00:00:43,766 --> 00:00:44,800
-Next.

17
00:00:44,833 --> 00:00:48,200
□ Second Street

18
00:00:48,233 --> 00:00:49,533
□□

19
00:00:51,966 --> 00:01:00,800
□□

20
00:01:00,833 --> 00:01:09,633
□□

21
00:01:09,666 --> 00:01:18,466
□□

22
00:01:18,500 --> 00:01:27,300
□□

23
00:01:27,333 --> 00:01:36,133
□□

24
00:01:36,166 --> 00:01:44,966
□□

25
00:01:45,000 --> 00:01:50,500
□□

26
00:01:50,533 --> 00:01:56,000
□□

27
00:01:56,033 --> 00:02:01,600
□□

28
00:02:01,633 --> 00:02:08,199
□□

29

00:02:08,233 --> 00:02:13,966

□□

30

00:02:14,000 --> 00:02:19,866

□□

31

00:02:19,900 --> 00:02:23,966

□□

32

00:02:24,000 --> 00:02:30,100

□□

33

00:02:30,133 --> 00:02:36,266

□□

34

00:02:36,300 --> 00:02:42,400

□□

35

00:02:42,433 --> 00:02:49,300

□□

36

00:02:49,333 --> 00:02:56,166

□□

37

00:02:56,200 --> 00:03:03,133

□□

38

00:03:03,166 --> 00:03:06,500

□□

39

00:03:06,533 --> 00:03:11,933

□□

40

00:03:11,966 --> 00:03:17,100

□□

41

00:03:17,133 --> 00:03:18,600

-Hey. Did ya see this?

42

00:03:18,633 --> 00:03:20,700

Julian Marsh is doing a show.

43

00:03:20,733 --> 00:03:21,966

-It's a variety.

44

00:03:22,000 --> 00:03:24,166
Julian Marsh is doing a show!

45
00:03:24,200 --> 00:03:25,133
-Jobs!
-Jobs!

46
00:03:25,166 --> 00:03:26,400
-We're gonna work again!

47
00:03:26,433 --> 00:03:28,733
-Get out your tap shoes,
Frances.

48
00:03:28,766 --> 00:03:31,266
-Julian Marsh is doing a show!
-Julian Marsh is doing a show!

49
00:03:31,300 --> 00:03:34,766
-First audition --
10:00 a.m. tomorrow!

50
00:03:34,800 --> 00:03:39,766
□□

51
00:03:39,800 --> 00:03:44,733
□□

52
00:03:44,766 --> 00:03:47,600
[Rhythmic tapping]

53
00:03:47,633 --> 00:03:49,766
[Cheers and applause]

54
00:03:49,800 --> 00:03:57,666
□□

55
00:03:57,700 --> 00:04:05,600
□□

56
00:04:05,633 --> 00:04:13,500
□□

57
00:04:13,533 --> 00:04:16,000
-Right arm over!

58

00:04:16,033 --> 00:04:17,600
Left arm!

59
00:04:17,633 --> 00:04:20,600
□□

60
00:04:20,633 --> 00:04:22,533
Good!

61
00:04:22,566 --> 00:04:32,500
□□

62
00:04:32,533 --> 00:04:33,866
Change lines!

63
00:04:33,900 --> 00:04:37,666
[Indistinct talking]
-I'll get you back -- you wait!

64
00:04:37,700 --> 00:04:39,833
-Going right!

65
00:04:39,866 --> 00:04:47,366
□□

66
00:04:49,766 --> 00:04:50,666
□□

67
00:04:52,200 --> 00:04:53,166
□□

68
00:04:53,666 --> 00:04:57,566
□□

69
00:04:57,600 --> 00:04:59,400
Pick this up!

70
00:04:59,433 --> 00:05:01,966
[Indistinct shouting]

71
00:05:02,000 --> 00:05:04,166
□□

72
00:05:08,166 --> 00:05:18,100
□□

73
00:05:18,133 --> 00:05:28,066
□□

74
00:05:28,100 --> 00:05:38,033
□□

75
00:05:38,066 --> 00:05:39,100
Go!

76
00:05:39,133 --> 00:05:40,700
□□

77
00:05:40,733 --> 00:05:41,733
Go!

78
00:05:41,766 --> 00:05:43,233
□□

79
00:05:43,266 --> 00:05:44,900
Go!

80
00:05:44,933 --> 00:05:47,566
-□ One, two, three, four,
five, six, seven, eight □

81
00:05:47,600 --> 00:05:51,066
□ One, two, three, four, five,
six, seven, eight, break □

82
00:05:51,100 --> 00:05:52,733
□□

83
00:05:52,766 --> 00:05:54,566
Yeah!

84
00:05:54,600 --> 00:05:57,900
[Cheers and applause]

85
00:05:57,933 --> 00:06:00,666
[Indistinct conversations]

86
00:06:02,733 --> 00:06:05,033
-Okay, kids.
Hold it down.

87

00:06:05,066 --> 00:06:06,700
Quiet!

88
00:06:06,733 --> 00:06:08,200
All of ya!
[Conversations stop]

89
00:06:08,233 --> 00:06:09,500
Here come the writers.

90
00:06:09,533 --> 00:06:10,833
Well, Miss Jones,
what do you think?

91
00:06:10,866 --> 00:06:13,666
-Not a bad bunch, Andy.
Gladys, you're improving.

92
00:06:13,700 --> 00:06:15,200
Winnie, keep those knees up.

93
00:06:15,233 --> 00:06:18,766
Boys, you gotta pick 'em up
and lay 'em down!

94
00:06:18,800 --> 00:06:22,133
They're paying \$4.40 a seat
out there.

95
00:06:22,166 --> 00:06:23,266
[Light laughter]

96
00:06:23,300 --> 00:06:25,100
Mac, get these names
and addresses.

97
00:06:25,133 --> 00:06:27,166
I want everything set
when Julian Marsh gets here.

98
00:06:27,200 --> 00:06:29,000
Come on, Bert. We still
have four songs to write.

99
00:06:29,033 --> 00:06:30,500
-Oh, we got the whole weekend.

100

00:06:30,533 --> 00:06:31,833

-Bert!

-Alright.

101

00:06:31,866 --> 00:06:33,433

Let's have those names
and addresses.

102

00:06:33,466 --> 00:06:36,700

-Phyllis Dale,
156 West 47th Street.

103

00:06:36,733 --> 00:06:39,800

-Lorraine Flemming,
same address as her.

104

00:06:39,833 --> 00:06:42,033

-Diane Lorimer,

105

00:06:42,066 --> 00:06:44,233

333 Park Avenue.

106

00:06:44,266 --> 00:06:47,233

-And I'll bet she gets
a little behind in her rent.

107

00:06:47,266 --> 00:06:48,733

-Well, look who's here.

108

00:06:48,766 --> 00:06:51,266

You remember Ann Reilly.
-"Anytime Annie"?

109

00:06:51,300 --> 00:06:52,366

Who could forget her?

110

00:06:52,400 --> 00:06:53,966

She only said "no" once,

111

00:06:54,000 --> 00:06:55,966

and then she didn't
hear the question.

112

00:06:56,000 --> 00:06:57,933

-Hey, Ethel, must have been
tough on your mother

113

00:06:57,966 --> 00:06:59,866
not having any children.

114
00:06:59,900 --> 00:07:01,933
[Indistinct shouting]

115
00:07:01,966 --> 00:07:04,266
-Quiet, all of ya!

116
00:07:04,300 --> 00:07:06,766
This is still an audition,
damn it!

117
00:07:06,800 --> 00:07:08,166
Anyone who doesn't
want this job,

118
00:07:08,200 --> 00:07:12,000
the nearest breadline
is around the corner!

119
00:07:12,033 --> 00:07:14,666
Alright, Mac,
get those names and addresses.

120
00:07:14,700 --> 00:07:15,833
-Alright, let's have 'em.

121
00:07:15,866 --> 00:07:21,166
□□

122
00:07:21,200 --> 00:07:26,500
□□

123
00:07:26,533 --> 00:07:29,333
-Looking for somebody?
-The Dance Director.

124
00:07:29,366 --> 00:07:31,700
I'm here to get into the show.
-Well, you're a little late.

125
00:07:31,733 --> 00:07:33,100
They've already
picked the course.

126
00:07:33,133 --> 00:07:34,433

You should have been here
at 10:00.

127
00:07:34,466 --> 00:07:35,933
-Oh, I was,

128
00:07:35,966 --> 00:07:37,566
but it took me an hour
to get up enough courage

129
00:07:37,600 --> 00:07:39,666
to go through the stage door.
-[Chuckles]

130
00:07:39,700 --> 00:07:41,066
-You're not Mr. Marsh, are you?

131
00:07:41,100 --> 00:07:44,766
-Billy Lawlor, one of Broadway's
better juveniles!

132
00:07:44,800 --> 00:07:46,633
Say, you must be new
to show business.

133
00:07:46,666 --> 00:07:48,700
-Oh, I've had experience.
-How many shows?

134
00:07:48,733 --> 00:07:51,766
-Any number of 'em.
-Such as...?

135
00:07:51,800 --> 00:07:54,100
-This would have been my first,
if they'd taken me.

136
00:07:54,133 --> 00:07:55,933
-I'd take you any day.
How about lunch?

137
00:07:55,966 --> 00:07:58,100
-[Chuckling] Oh, no. I've
got to see the Dance Director.

138
00:07:58,133 --> 00:08:00,233
-Okay, then, dinner.
Or lunch tomorrow?

139

00:08:00,266 --> 00:08:01,566

-That's very kind,

140

00:08:01,600 --> 00:08:03,900

but I really must see

the Dance Director.

141

00:08:03,933 --> 00:08:06,366

-□ I know a bundle of humanity

142

00:08:06,400 --> 00:08:09,333

□ She's about so high

143

00:08:09,366 --> 00:08:11,966

□ I'm nearly driven

to insanity □

144

00:08:12,000 --> 00:08:14,800

□ When she passes by

145

00:08:14,833 --> 00:08:18,166

□ She's a sunny little honey

146

00:08:18,200 --> 00:08:21,133

□ Who's, oh, so hard to kiss

147

00:08:21,166 --> 00:08:23,700

□ I'll try to overcome

her vanity □

148

00:08:23,733 --> 00:08:27,866

□ And then I'll tell her this

149

00:08:27,900 --> 00:08:30,200

-Hey! Watch it.

-Sorry!

150

00:08:30,233 --> 00:08:32,533

-□ I'm young and healthy

151

00:08:32,566 --> 00:08:34,966

□ And you've got charms

152

00:08:35,000 --> 00:08:39,666

□ It would really be a sin

not to have you in my arms □

153

00:08:39,700 --> 00:08:42,033

□ I'm young and healthy

154

00:08:42,066 --> 00:08:44,266

□ And so are you

155

00:08:44,300 --> 00:08:49,066

□ When the moon is in the sky,
tell me, what am I to do? □

156

00:08:49,100 --> 00:08:51,433

□ If I could hate ya

157

00:08:51,466 --> 00:08:53,700

□ I'd keep away

158

00:08:53,733 --> 00:08:55,566

□ But that ain't my nature

159

00:08:55,600 --> 00:08:57,400

□ I'm full of vitamin A

160

00:08:57,433 --> 00:08:58,433

□ Say

161

00:08:58,466 --> 00:09:00,133

Say, I have an idea.

162

00:09:00,166 --> 00:09:02,300

You're not gonna get Andy Lee
to audition you

163

00:09:02,333 --> 00:09:03,633

unless he's got no choice.

164

00:09:03,666 --> 00:09:05,800

Come with me!

165

00:09:05,833 --> 00:09:07,133

-Watch out, honey.

166

00:09:07,166 --> 00:09:10,466

He's a tenor,
but he's got "base" ideas.

167

00:09:10,500 --> 00:09:11,833

-Er, you do know this song,
don't you?

168

00:09:11,866 --> 00:09:12,966

-Of course I do.

169

00:09:13,000 --> 00:09:14,866

-Okay, kid. Go to it.

-To what?

170

00:09:14,900 --> 00:09:18,133

-Well, your first notes
on Broadway!

171

00:09:18,166 --> 00:09:20,500

Er, what are you looking for?

-My good-luck scarf!

172

00:09:20,533 --> 00:09:21,866

I wore it when I was elected

173

00:09:21,900 --> 00:09:24,200

Miss Allentown
and Miss Junior Elk.

174

00:09:24,233 --> 00:09:25,866

-Come on, kid.

175

00:09:25,900 --> 00:09:27,700

Sing!

176

00:09:27,733 --> 00:09:29,900

□ I'm young and healthy

177

00:09:29,933 --> 00:09:32,266

□ And you've got charms

178

00:09:32,300 --> 00:09:37,033

□ It would really be a sin
not to have you in my arms □

179

00:09:37,066 --> 00:09:39,266

□ I'm young and healthy

180

00:09:39,300 --> 00:09:41,566

□ And so are you

181

00:09:41,600 --> 00:09:46,033

□ When the moon is in the sky,
tell me, what am I to do? □

182

00:09:46,066 --> 00:09:48,600

-□ If I could hate ya

183

00:09:48,633 --> 00:09:50,733

-□ I'd keep away

184

00:09:50,766 --> 00:09:52,733

-□ But that ain't my nature

185

00:09:52,766 --> 00:09:54,800

□ I'm full of vitamin A

186

00:09:54,833 --> 00:09:55,766

□ Say

187

00:09:55,800 --> 00:09:57,933

-□ I'm young and healthy

188

00:09:57,966 --> 00:10:00,333

□ So, let's be bold

-Face front!

189

00:10:00,366 --> 00:10:03,166

-□ In a year or two or three,
maybe we will be too old □

190

00:10:03,200 --> 00:10:05,000

-Take it from the top, Oscar.

191

00:10:05,033 --> 00:10:07,266

-□ I'm young and healthy

192

00:10:07,300 --> 00:10:09,533

□ And you've got charms

193

00:10:09,566 --> 00:10:12,866

□ It would really be a sin
not to have you in my arms □

194

00:10:12,900 --> 00:10:15,366
-Hold it!
Hold it, Oscar!

195
00:10:15,400 --> 00:10:17,466
Who told you to sing?
-It was my idea, Andy.

196
00:10:17,500 --> 00:10:19,833
-That's a pretty fresh idea.
You, beat it.

197
00:10:19,866 --> 00:10:21,433
-Oh, give her a break, Andy.
She's great.

198
00:10:21,466 --> 00:10:22,500
-Andy!

199
00:10:22,533 --> 00:10:24,533
Andy, Mr. Marsh is here.

200
00:10:24,566 --> 00:10:27,366
-I got no time for breaks.
Mr. Marsh is here.

201
00:10:27,400 --> 00:10:29,366
Amscray, toots.
-Alright. I'm going.

202
00:10:29,400 --> 00:10:30,700
-At least give me your name.

203
00:10:30,733 --> 00:10:32,033
-[Gasps]

204
00:10:32,066 --> 00:10:34,533
-Mr. Marsh!
Excuse me. I'm sorry.

205
00:10:34,566 --> 00:10:35,866
I didn't see you.

206
00:10:35,900 --> 00:10:37,266
I don't know what
I was thinking.

207

00:10:37,300 --> 00:10:38,666
-What the hell was that?

208
00:10:38,700 --> 00:10:40,833
-She wanted to get
into the line, boss.

209
00:10:40,866 --> 00:10:43,533
-What as -- a quarterback?
[Laughter]

210
00:10:43,566 --> 00:10:46,733
Alright, everybody gather 'round
and listen to me.

211
00:10:49,333 --> 00:10:51,466
This is April 2nd, 1933,

212
00:10:51,500 --> 00:10:53,933
and today,
we start work on a new show.

213
00:10:53,966 --> 00:10:57,200
You're gonna rehearse four weeks
then try out in Atlantic City.

214
00:10:57,233 --> 00:11:00,333
You're gonna work 12 hours
a day, 7 days a week.

215
00:11:00,366 --> 00:11:01,900
You're gonna dance
till your feet fall off,

216
00:11:01,933 --> 00:11:05,433
and you aren't able to stand up,
but five weeks from now,

217
00:11:05,466 --> 00:11:07,866
"Pretty Lady's" gonna be
the best damn show

218
00:11:07,900 --> 00:11:10,033
this town's ever seen.

219
00:11:10,066 --> 00:11:12,333
You're on your way to glory...

220

00:11:12,366 --> 00:11:14,533
and 32 bucks a week.

221

00:11:14,566 --> 00:11:16,466
[Excited talking]
-So, anybody who doesn't

222

00:11:16,500 --> 00:11:20,900
think he can take it
better quit right now.

223

00:11:20,933 --> 00:11:22,400
Nobody? Good.

224

00:11:22,433 --> 00:11:24,566
Take a half-hour, get measured
for wigs and costumes,

225

00:11:24,600 --> 00:11:26,400
and let's get to work!

226

00:11:26,433 --> 00:11:29,233
[All cheering]

227

00:11:29,266 --> 00:11:31,300
-Come on, get a move on!

228

00:11:31,333 --> 00:11:33,300
-Hey! Someone left a purse
on the piano.

229

00:11:33,333 --> 00:11:35,166
-It must hers,
the kid Andy threw out.

230

00:11:35,200 --> 00:11:37,700
Is there anything in it?
-Er, yeah.

231

00:11:37,733 --> 00:11:40,033
40 cents and a card --

232

00:11:40,066 --> 00:11:42,700
"Peggy Sawyer, 125 Elm Street,

233

00:11:42,733 --> 00:11:44,933

Allentown, Pennsylvania."

234

00:11:44,966 --> 00:11:46,800

Look, you go to your fitting,
and I'll see that she gets it.

235

00:11:46,833 --> 00:11:47,766

-Okay.

236

00:11:47,800 --> 00:11:50,233

-Julian,
that was a great speech,

237

00:11:50,266 --> 00:11:51,900

and you won't regret
a word of it.

238

00:11:51,933 --> 00:11:53,766

"Pretty Lady" is the best show
we've ever written.

239

00:11:53,800 --> 00:11:55,566

-That's why
we're producing it ourselves.

240

00:11:55,600 --> 00:11:57,300

-And now with the greatest
Director on Broadway, we...

241

00:11:57,333 --> 00:11:58,533

-Never mind the soft soap,
Maggie.

242

00:11:58,566 --> 00:12:00,033

I need this show
as much as you do.

243

00:12:00,066 --> 00:12:03,233

-Wall Street got you, too?
-You know the old saying.

244

00:12:03,266 --> 00:12:06,966

"There's a horse's ass
for every light on Broadway."

245

00:12:07,000 --> 00:12:09,366

-I've given all I had to that
glittering gulch out there,

246

00:12:09,400 --> 00:12:11,300
and it's been a hell of a ride.

247

00:12:11,333 --> 00:12:13,800
Okay, so The Crash got me
down for the count.

248

00:12:13,833 --> 00:12:15,933
I'm still Julian Marsh, damn it,

249

00:12:15,966 --> 00:12:18,600
and "Pretty Lady's"
gonna put me back on top.

250

00:12:18,633 --> 00:12:20,333
Let's talk about the cast.
-Best in town.

251

00:12:20,366 --> 00:12:21,700
Billy Lawlor for the juvenile.

252

00:12:21,733 --> 00:12:23,833
-Me and Maggie playing
the comedy roles.

253

00:12:23,866 --> 00:12:26,366
-And Dorothy Brock in the lead!

254

00:12:26,400 --> 00:12:27,900
-It's Brock I'm worried about.

255

00:12:27,933 --> 00:12:30,800
Her last hit was 10 years ago.

256

00:12:30,833 --> 00:12:32,266
-We have to use her, Julian.

257

00:12:32,300 --> 00:12:34,433
She's got Abner Dillon
in her back pocket.

258

00:12:34,466 --> 00:12:37,333
-You know,
"Dillon's Kiddie Kars"?

259

00:12:37,366 --> 00:12:39,233

-□ Hop on for a run,
hop on for some fun □

260

00:12:39,266 --> 00:12:41,500

□ On your Kiddie Kar,
Kiddie Kar □

261

00:12:41,533 --> 00:12:43,533

□ Dillon's Kiddie Kars
Beep, beep!

262

00:12:43,566 --> 00:12:45,833

-The Kiddie Kar business hasn't
suffered from The Depression.

263

00:12:45,866 --> 00:12:48,266

-And he's agreed to
put up the whole \$100,000

264

00:12:48,300 --> 00:12:50,933

if she's the star.
-But she can't dance!

265

00:12:50,966 --> 00:12:54,433

-Put a lot of girls around her.
Let her wave her arms a lot.

266

00:12:54,466 --> 00:12:55,933

The public will never know
the difference.

267

00:12:55,966 --> 00:12:57,266

-I don't know, Maggie.
I think we need to --

268

00:12:57,300 --> 00:12:59,400

-Easy, Marsh. Here she comes.
Dorothy, may I --

269

00:12:59,433 --> 00:13:03,066

-Don't say a word!
I wanna do this myself.

270

00:13:03,100 --> 00:13:06,733

Mr. Marsh, ever since
I was a tiny, little girl

271

00:13:06,766 --> 00:13:09,700
and saw my first
Julian Marsh show,

272
00:13:09,733 --> 00:13:11,800
I've dreamed of the day

273
00:13:11,833 --> 00:13:15,800
when I might work
with the king of Broadway.

274
00:13:15,833 --> 00:13:18,133
At last!
That day has come,

275
00:13:18,166 --> 00:13:21,433
and I am filled
with pride, joy...

276
00:13:21,466 --> 00:13:24,066
and humility.

277
00:13:24,100 --> 00:13:26,400
-Thanks, Miss Brock.

278
00:13:26,433 --> 00:13:28,666
I'm feeling
a little full myself.

279
00:13:28,700 --> 00:13:30,333
Now, before we go any further,

280
00:13:30,366 --> 00:13:32,466
I'd like to try you out
on one of the numbers.

281
00:13:32,500 --> 00:13:34,133
-Hold on, Mr. Marsh.

282
00:13:34,166 --> 00:13:36,300
Dorothy don't have to try out.

283
00:13:36,333 --> 00:13:38,133
She's already got her contract.

284
00:13:38,166 --> 00:13:41,066
-Mr. Dillon,

what would I do without you?

285

00:13:41,100 --> 00:13:42,700

By the way,
there were a few items

286

00:13:42,733 --> 00:13:46,300

you forgot to mention,
so I made a list --

287

00:13:46,333 --> 00:13:48,633

limousine,
redecorated dressing room,

288

00:13:48,666 --> 00:13:49,500

private maid.

289

00:13:49,533 --> 00:13:51,300

No problem about the salary --

290

00:13:51,333 --> 00:13:52,833

I just added another zero.

291

00:13:52,866 --> 00:13:54,000

-Now, see here, Dorothy --
-Of course,

292

00:13:54,033 --> 00:13:57,300

if there's any objections,
I won't insist.

293

00:13:57,333 --> 00:14:00,333

We'll just peddle
our Kiddie Kars,

294

00:14:00,366 --> 00:14:02,400

and you can start
selling apples.

295

00:14:02,433 --> 00:14:03,533

-You're not hearing me,
Miss Brock.

296

00:14:03,566 --> 00:14:05,900

I'd like to try you
on one of the songs

297

00:14:05,933 --> 00:14:08,466
to see if you can
handle the role.

298
00:14:08,500 --> 00:14:12,166
-If you're asking me
to audition, Mr. Marsh,

299
00:14:12,200 --> 00:14:14,933
I'm afraid the answer is no.

300
00:14:14,966 --> 00:14:16,966
-It's not an audition, Dorothy.

301
00:14:17,000 --> 00:14:20,300
Julian just wants to find out
if it's in the right key.

302
00:14:20,333 --> 00:14:23,833
-Try that new one we sent over
to you yesterday, Dorothy.

303
00:14:23,866 --> 00:14:25,766
You are going to love it.

304
00:14:25,800 --> 00:14:31,933
Now, Bert and I see you
in this lowdown dive.

305
00:14:31,966 --> 00:14:35,266
The piano pounds out
a hot jazz beat

306
00:14:35,300 --> 00:14:37,766
as you enter and sing!

307
00:14:37,800 --> 00:14:42,933
□ Shadows on the wall

308
00:14:42,966 --> 00:14:45,466
□ I can see them fall

309
00:14:45,500 --> 00:14:47,833
□ Here and there

310
00:14:47,866 --> 00:14:50,100
□ Everywhere

311
00:14:50,133 --> 00:14:52,766
□ Silhouettes in blue

312
00:14:52,800 --> 00:14:55,366
□ Dancing in the dew

313
00:14:55,400 --> 00:14:57,866
□ Here am I, baby

314
00:14:57,900 --> 00:14:59,933
□ Where are you?

315
00:14:59,966 --> 00:15:02,800
□ In the shadows,
let me come and sing to you □

316
00:15:02,833 --> 00:15:03,933
□ Let me sing, I want to sing
-Stop her.

317
00:15:03,966 --> 00:15:05,266
-Thank you, Maggie.

318
00:15:05,300 --> 00:15:07,933
-□ Let me dream a dream
that I can bring to you □

319
00:15:07,966 --> 00:15:09,800
□ Here comes a big, fat dream,
pow! □

320
00:15:09,833 --> 00:15:11,233
-Maggie!
-□ Take me in your arms

321
00:15:11,266 --> 00:15:12,800
□ And let me cling
-Maggie!

322
00:15:12,833 --> 00:15:15,633
-What?!

323
00:15:15,666 --> 00:15:17,133
-That was fine.

324

00:15:17,166 --> 00:15:19,533
Oscar, try it three-quarter time
for Miss Brock.

325
00:15:19,566 --> 00:15:20,966
-Julian, we wrote that number
as a jazz --

326
00:15:21,000 --> 00:15:23,266
-And down a tone.

327
00:15:23,300 --> 00:15:25,466
From the top, Miss Brock?
-I have no intention --

328
00:15:25,500 --> 00:15:27,933
-From the top, Miss Brock.

329
00:15:27,966 --> 00:15:31,900
□□

330
00:15:31,933 --> 00:15:35,066
-□ Shadows on the wall

331
00:15:35,100 --> 00:15:38,266
□ I can see them fall

332
00:15:38,300 --> 00:15:40,866
□ Here and there

333
00:15:40,900 --> 00:15:43,300
□ Everywhere

334
00:15:43,333 --> 00:15:45,566
□ Silhouettes in blue

335
00:15:45,600 --> 00:15:48,166
□ Dancing in the dew

336
00:15:48,200 --> 00:15:50,200
□ Here am I

337
00:15:50,233 --> 00:15:52,466
□ Where are you?
-That's fine.

338

00:15:52,500 --> 00:15:53,933
Andy, Mac!
-Yeah, boss?

339
00:15:53,966 --> 00:15:56,500
-I want two shin-busters --
one right, one left.

340
00:15:56,533 --> 00:15:59,133
Miss Brock, right here,
if you please.

341
00:15:59,166 --> 00:16:00,333
Willard!
-Yeah?

342
00:16:00,366 --> 00:16:03,233
-You got a drop on line 28,
bring it in.

343
00:16:03,266 --> 00:16:04,366
-Coming in, Mr. Marsh.

344
00:16:04,400 --> 00:16:08,133
-Oscar, top of the chorus,
nice and easy.

345
00:16:08,166 --> 00:16:10,000
Kill the work lights!

346
00:16:10,033 --> 00:16:11,966
Miss Brock...

347
00:16:12,000 --> 00:16:14,466
if you please.

348
00:16:14,500 --> 00:16:18,133
-□ In the shadows,
let me come and sing □

349
00:16:18,166 --> 00:16:20,466
Ow!
-That's alright.

350
00:16:20,500 --> 00:16:22,666
Look straight front.

351

00:16:22,700 --> 00:16:25,500
-□ To you

352
00:16:25,533 --> 00:16:29,266
□ Let me dream a song
that I can bring □

353
00:16:29,300 --> 00:16:30,500
Got ya!

354
00:16:30,533 --> 00:16:31,600
-I've got you.

355
00:16:31,633 --> 00:16:33,066
Look behind ya.

356
00:16:33,100 --> 00:16:34,333
-[Gasps]

357
00:16:34,366 --> 00:16:37,500
□ To you

358
00:16:37,533 --> 00:16:42,466
□ Take me in your arms
and let me cling to you □

359
00:16:42,500 --> 00:16:44,933
□ Let me linger long

360
00:16:44,966 --> 00:16:48,933
□ Let me live my song

361
00:16:48,966 --> 00:16:54,766
□ In the winter, let me
bring the spring to you □

362
00:16:54,800 --> 00:16:59,766
□ Let me feel that
I mean everything □

363
00:16:59,800 --> 00:17:02,000
□ To you

364
00:17:02,033 --> 00:17:06,500
□ Love's old song will be new

365

00:17:06,533 --> 00:17:09,000
□ In the shadows
when I come and sing □

366
00:17:09,033 --> 00:17:11,700
□ In the shadows
when I come and sing □

367
00:17:11,733 --> 00:17:14,200
□ In the shadows,
in the shadows □

368
00:17:14,233 --> 00:17:17,366
□ In the shadows

369
00:17:17,400 --> 00:17:27,200
□□

370
00:17:27,233 --> 00:17:37,033
□□

371
00:17:37,066 --> 00:17:38,400
Oof.

372
00:17:38,433 --> 00:17:39,766
□□

373
00:17:39,800 --> 00:17:41,266
Oop.

374
00:17:41,300 --> 00:17:48,166
□□

375
00:17:48,200 --> 00:17:55,100
□□

376
00:17:55,133 --> 00:18:02,066
□□

377
00:18:02,100 --> 00:18:06,466
-□ In the shadows, let me
come and sing to you □

378
00:18:06,500 --> 00:18:10,700
□ Let me dream a song
that I can sing to you □

379

00:18:10,733 --> 00:18:14,533

□ Take me in your arms
and let me cling to you □

380

00:18:14,566 --> 00:18:16,866

□ Let me linger long

381

00:18:16,900 --> 00:18:20,133

□ Let me live my song

382

00:18:20,166 --> 00:18:24,566

□ In the winter, let me
bring the spring to you □

383

00:18:24,600 --> 00:18:28,500

□ Let me feel that
I mean everything to you □

384

00:18:28,533 --> 00:18:34,200

□ Love's old song will be new

385

00:18:34,233 --> 00:18:36,266

□ In the shadows
when I come and sing □

386

00:18:36,300 --> 00:18:38,566

□ In the shadows
when I come and sing □

387

00:18:38,600 --> 00:18:41,700

□ In the shadows when
I come and sing to you □

388

00:18:41,733 --> 00:18:51,566

□□

389

00:18:51,600 --> 00:19:01,500

□□

390

00:19:01,533 --> 00:19:07,733

-□ In the winter, let me
bring the spring to you □

391

00:19:07,766 --> 00:19:12,566

□ Let me feel that
I mean everything to you □

392

00:19:12,600 --> 00:19:15,666

□ Love's old song

393

00:19:15,700 --> 00:19:19,633

□ Will be new

394

00:19:19,666 --> 00:19:26,133

□ In the shadows when I come
and sing to you, dear □

395

00:19:26,166 --> 00:19:31,066

□ In the shadows

396

00:19:31,100 --> 00:19:35,066

□ When I come and sing

397

00:19:35,100 --> 00:19:43,233

□ To you

398

00:19:43,266 --> 00:19:44,233

[Music ends]

399

00:19:44,266 --> 00:19:47,400

[Cheers and applause]

400

00:19:47,433 --> 00:19:49,466

-Not bad, Miss Brock.

401

00:19:49,500 --> 00:19:50,966

Not bad.

402

00:19:51,000 --> 00:19:53,633

-Mr. Marsh, what does it take
to get a compliment out of you?

403

00:19:53,666 --> 00:19:55,466

-That was a compliment,
Miss Brock.

404

00:19:55,500 --> 00:19:57,866

-Wardrobe!
Where are you?!

405

00:19:57,900 --> 00:19:59,233

How do you expect me to dance

406
00:19:59,266 --> 00:20:00,900
with sleeves
halfway to the ground

407
00:20:00,933 --> 00:20:02,233
and feathers up my nose?

408
00:20:02,266 --> 00:20:04,066
-Hello, kid.
-Pat?

409
00:20:04,100 --> 00:20:06,000
Pat, darling,
what are you doing here?

410
00:20:06,033 --> 00:20:07,866
-Had to see some booking agents
in the neighborhood

411
00:20:07,900 --> 00:20:09,966
and thought I'd drop by
to see my best girl.

412
00:20:10,000 --> 00:20:12,200
-But, Pat, what if Mr. Dillon
had been here?

413
00:20:12,233 --> 00:20:13,766
-I don't care about
Abner Dillon.

414
00:20:13,800 --> 00:20:15,300
-No, no!
-[Laughs]

415
00:20:15,333 --> 00:20:16,333
-It's too dangerous!

416
00:20:16,366 --> 00:20:18,000
Now -- Now, be a dear.

417
00:20:18,033 --> 00:20:19,600
Take in a picture or something

418
00:20:19,633 --> 00:20:21,266
and meet me in my dressing room
at 5:00.

419
00:20:21,300 --> 00:20:23,100
-Dorothy...

420
00:20:23,133 --> 00:20:25,266
I can't take your money.

421
00:20:25,300 --> 00:20:26,400
It was alright in the old days,

422
00:20:26,433 --> 00:20:27,900
when we had the act
in Vaudeville,

423
00:20:27,933 --> 00:20:31,733
but now you're a star.

424
00:20:31,766 --> 00:20:33,233
-Well, what difference
does that make

425
00:20:33,266 --> 00:20:35,866
if we still care for each other?

426
00:20:35,900 --> 00:20:36,966
Oh, Pat, don't you think

427
00:20:37,000 --> 00:20:39,000
I hate meeting in corners
like this, too?

428
00:20:39,033 --> 00:20:43,333
But isn't it better
than not meeting at all?

429
00:20:43,366 --> 00:20:49,333
□ In the winter, let me
bring the spring to you □

430
00:20:49,366 --> 00:20:56,000
□ Let me feel that
I mean everything to you □

431
00:20:56,033 --> 00:21:00,233
□□

432

00:21:00,266 --> 00:21:01,733

-Now, run along, my dearest,

433

00:21:01,766 --> 00:21:03,566

and meet me in my dressing room
at 5:00.

434

00:21:03,600 --> 00:21:05,566

-Dorothy, I can't --

-Till 5:00, my darling.

435

00:21:05,600 --> 00:21:07,166

-Come on, girls, get a move on.

436

00:21:07,200 --> 00:21:10,000

We only have an hour for lunch.

-An hour?

437

00:21:10,033 --> 00:21:11,666

-Hey, kid!

I've been looking for you.

438

00:21:11,700 --> 00:21:14,166

You left this on the piano.

-[Gasps] Oh.

439

00:21:14,200 --> 00:21:16,066

-And don't worry --

the bankroll is intact.

440

00:21:16,100 --> 00:21:19,566

-Thank you, Miss...

-Jones. Maggie Jones.

441

00:21:19,600 --> 00:21:21,333

Say, you look like

you could use some grub.

442

00:21:21,366 --> 00:21:23,833

How about putting on the feedbag
with me and the girls?

443

00:21:23,866 --> 00:21:25,533

-[Scoffs]

-I don't think I can.

444

00:21:25,566 --> 00:21:27,333

-Not another word --

it's all settled.

445

00:21:27,366 --> 00:21:29,966

-Hey! I've been looking for you.
How about having lunch?

446

00:21:30,000 --> 00:21:32,533

-I'd love to.
-I meant Peggy.

447

00:21:32,566 --> 00:21:33,833

-Sorry, but I just promised

448

00:21:33,866 --> 00:21:35,066

to eat with Miss Jones
and the girls.

449

00:21:35,100 --> 00:21:36,633

-Would you like to join us?
-Er, no thanks.

450

00:21:36,666 --> 00:21:38,966

I'm looking for a mouthful,
not an earful,

451

00:21:39,000 --> 00:21:40,633

but don't feel bad --

452

00:21:40,666 --> 00:21:42,866

I'll let you have a rain check.

453

00:21:42,900 --> 00:21:44,733

-What makes tenors such wolves?

454

00:21:44,766 --> 00:21:48,066

-I think it's that
tight underwear they wear.

455

00:21:48,100 --> 00:21:50,133

-No, that's what
makes them tenors.

456

00:21:50,166 --> 00:21:51,466

Come on, girls.

457

00:21:51,500 --> 00:21:53,700

I'm taking you to that

lovely place with the windows.

458

00:21:53,733 --> 00:21:55,300

-The Astor Roof?

-The Astor Roof?

459

00:21:55,333 --> 00:21:56,966

-The Automat!

460

00:21:57,000 --> 00:21:57,966

-Oh.

-Oh.

461

00:21:58,000 --> 00:22:00,000

-Alright.

The Gypsy Tea Kettle,

462

00:22:00,033 --> 00:22:01,300

but you're gonna

dance your way over.

463

00:22:01,333 --> 00:22:02,766

I don't want to waste any time.

464

00:22:02,800 --> 00:22:04,200

-But I don't know your steps.

465

00:22:04,233 --> 00:22:06,266

-Well, if you think

you can pick 'em up,

466

00:22:06,300 --> 00:22:08,033

I'll show 'em to you.

467

00:22:08,066 --> 00:22:09,566

-Okay.

468

00:22:20,866 --> 00:22:22,000

-Okay.

469

00:22:22,033 --> 00:22:24,033

Now with the pullback.

470

00:22:30,200 --> 00:22:32,233

Hey, kid, you're good!

-I know!

471
00:22:32,266 --> 00:22:33,700
-Well, come on.

472
00:22:33,733 --> 00:22:35,266
Let's put it all together.

473
00:22:35,300 --> 00:22:37,266
Five, six, seven, eight.

474
00:22:37,300 --> 00:22:46,833
□□

475
00:22:46,866 --> 00:22:56,400
□□

476
00:22:56,433 --> 00:23:06,033
□□

477
00:23:06,066 --> 00:23:08,000
-What'll ya have?

478
00:23:08,033 --> 00:23:10,033
[Cheers and applause]

479
00:23:13,900 --> 00:23:15,866
-Five cups of boiling water

480
00:23:15,900 --> 00:23:18,433
and one teabag.

481
00:23:18,466 --> 00:23:20,600
-Any gravy?
-No thanks.

482
00:23:20,633 --> 00:23:22,100
There was enough
on the tablecloth.

483
00:23:22,133 --> 00:23:24,333
Now, bring us five combination
dinner and get the lead out.

484
00:23:24,366 --> 00:23:26,866
We're heavy tippers.

485

00:23:26,900 --> 00:23:28,666
Well, Peggy, you still wanna
get into show business

486
00:23:28,700 --> 00:23:29,900
after today?

487
00:23:29,933 --> 00:23:30,900
-More than ever.

488
00:23:30,933 --> 00:23:32,433
Imagine someday dancing

489
00:23:32,466 --> 00:23:34,266
on the same stage
as Dorothy Brock.

490
00:23:34,300 --> 00:23:36,066
-I understand how she feels.

491
00:23:36,100 --> 00:23:38,233
My grandmother
felt the same way.

492
00:23:38,266 --> 00:23:40,566
-I don't know how
you can say that.

493
00:23:40,600 --> 00:23:43,400
Dorothy worked very hard
to get where she is.

494
00:23:43,433 --> 00:23:46,400
I remember on her first show,
she made 30 bucks a week

495
00:23:46,433 --> 00:23:48,700
and sent \$100 home
to her mother.

496
00:23:48,733 --> 00:23:49,933
-Let's face it.

497
00:23:49,966 --> 00:23:52,766
The only thing she has
over anyone at this table

498

00:23:52,800 --> 00:23:54,766
is Abner Dillon.
-Who's he?

499
00:23:54,800 --> 00:23:57,600
-Her sugar daddy.
-Her father?

500
00:23:57,633 --> 00:23:59,000
-You can't be just 21.

501
00:23:59,033 --> 00:24:02,400
A girl can't get that dumb
in only 21 years.

502
00:24:02,433 --> 00:24:04,533
-Kid, we're
gonna have to teach you

503
00:24:04,566 --> 00:24:06,866
the Broadway facts of life.

504
00:24:06,900 --> 00:24:08,133
-Don't worry about me.

505
00:24:08,166 --> 00:24:11,000
I learned all about men
in Allentown.

506
00:24:11,033 --> 00:24:12,833
-Eugene O'Neill would
give his eyeteeth

507
00:24:12,866 --> 00:24:14,133
to have written that line.

508
00:24:14,166 --> 00:24:16,133
-Should we tell her
about musicians?

509
00:24:16,166 --> 00:24:19,300
-All she has to know is
that we keep them in a pit,

510
00:24:19,333 --> 00:24:22,566
and it's for a good reason.

511

00:24:22,600 --> 00:24:24,433
-I still wish
I were in the show with you.

512
00:24:24,466 --> 00:24:26,933
-You will be, kid.

513
00:24:26,966 --> 00:24:28,933
If not this show, the next one.

514
00:24:28,966 --> 00:24:29,900
You're a looker.

515
00:24:29,933 --> 00:24:31,333
You can chirp like a bird,

516
00:24:31,366 --> 00:24:33,833
and you're pretty hot stuff
in the steps department, too.

517
00:24:33,866 --> 00:24:35,066
You hopefuls
are the luckiest ones

518
00:24:35,100 --> 00:24:37,466
in the whole darn businesses.

519
00:24:37,500 --> 00:24:39,733
So, what if you had a bit
of bad luck this a.m.?

520
00:24:39,766 --> 00:24:42,166
You've got all you need
to cheer you up right there

521
00:24:42,200 --> 00:24:44,466
at the end of your ankles.

522
00:24:44,500 --> 00:24:49,433
□ If you've a melancholy
case of the blues □

523
00:24:49,466 --> 00:24:53,766
□ I've got a remedy for you

524
00:24:53,800 --> 00:24:59,133
□ If you've an ounce of rhythm

down in your shoes □

525

00:24:59,166 --> 00:25:05,600

□ Then I'll change
your point of view □

526

00:25:05,633 --> 00:25:09,400

□ If you've been singing
a sad and blue song □

527

00:25:09,433 --> 00:25:13,766

-□ Go into your dance

528

00:25:13,800 --> 00:25:17,400

-□ Until you learn how
to sing a new song □

529

00:25:17,433 --> 00:25:20,600

-□ Go into your dance

530

00:25:20,633 --> 00:25:24,800

□ Don't be complaining
-□ Learn how to smile

531

00:25:24,833 --> 00:25:27,533

-□ And if it's raining

532

00:25:27,566 --> 00:25:29,733

-□ Dance in the rain a while

533

00:25:29,766 --> 00:25:33,466

-□ Put off your sorrow
until tomorrow □

534

00:25:33,500 --> 00:25:36,566

□ Go into your dance

535

00:25:36,600 --> 00:25:44,033

□□

536

00:25:44,066 --> 00:25:51,466

□□

537

00:25:51,500 --> 00:25:54,966

□ To get a job
in a Broadway chorus □

538
00:25:55,000 --> 00:25:58,133
□ Go into your dance

539
00:25:58,166 --> 00:26:01,066
□□

540
00:26:01,100 --> 00:26:04,466
□ Just strut your stuff
and they can't ignore us □

541
00:26:04,500 --> 00:26:06,666
□ Go into your dance

542
00:26:06,700 --> 00:26:09,200
-Dance, girls, dance!

543
00:26:11,366 --> 00:26:15,333
□ If it's a two-step,
give 'em a smile □

544
00:26:15,366 --> 00:26:20,066
□ If it's a new step,
do it with grace and style □

545
00:26:20,100 --> 00:26:23,566
-□ A raw beginner
can be a winner □

546
00:26:23,600 --> 00:26:26,433
-□ Just give me a chance

547
00:26:26,466 --> 00:26:30,600
-□ Shake your shoes
and go into your dance □

548
00:26:30,633 --> 00:26:38,400
□□

549
00:26:38,433 --> 00:26:46,233
□□

550
00:26:46,266 --> 00:26:54,033
□□

551
00:26:54,066 --> 00:27:01,900
□□

552
00:27:01,933 --> 00:27:03,733
-Come on, girls.

553
00:27:03,766 --> 00:27:10,633
□□

554
00:27:10,666 --> 00:27:17,533
□□

555
00:27:17,566 --> 00:27:18,966
Hey, Andy!

556
00:27:19,000 --> 00:27:20,466
-Not now, girls, I'm busy.

557
00:27:20,500 --> 00:27:22,800
-Too busy to dance?

558
00:27:22,833 --> 00:27:29,466
□□

559
00:27:29,500 --> 00:27:36,133
□□

560
00:27:36,166 --> 00:27:37,800
-Ha!

561
00:27:37,833 --> 00:27:45,800
□□

562
00:27:45,833 --> 00:27:53,800
□□

563
00:27:53,833 --> 00:28:01,833
□□

564
00:28:01,866 --> 00:28:09,833
□□

565
00:28:09,866 --> 00:28:11,833
Ha-ha!

566
00:28:11,866 --> 00:28:18,766
□□

567

00:28:18,800 --> 00:28:22,433

-□ To get a job
in a Broadway chorus □

568

00:28:22,466 --> 00:28:26,433

□ Go into your dance

569

00:28:26,466 --> 00:28:30,100

□ Just strut your stuff,
and they can't ignore us □

570

00:28:30,133 --> 00:28:32,766

□ Go into your dance

571

00:28:32,800 --> 00:28:35,766

□ Shake your shoes
And go into your □

572

00:28:35,800 --> 00:28:38,266

□ Go into your

573

00:28:38,300 --> 00:28:45,500

□□

574

00:28:45,533 --> 00:28:52,733

□□

575

00:28:52,766 --> 00:28:55,766

[Music ends]
[Cheers and applause]

576

00:28:55,800 --> 00:28:58,266

[Indistinct talking]

577

00:28:58,300 --> 00:29:02,133

-Just what the hell do you
think you're doing?!

578

00:29:02,166 --> 00:29:03,666

Here, I'm knocking
my brains out,

579

00:29:03,700 --> 00:29:06,000

trying to put on a show
they'll pay good money to see,

580
00:29:06,033 --> 00:29:08,333
and you're giving it away free
on the street?

581
00:29:08,366 --> 00:29:10,666
Now, you kids get back in there.

582
00:29:10,700 --> 00:29:13,433
Not so fast, Andy.
-Something wrong, boss?

583
00:29:13,466 --> 00:29:16,033
-Wrong? We're shy one girl --
that's what's wrong.

584
00:29:16,066 --> 00:29:17,533
-Boss, you told me
to pick two dozen.

585
00:29:17,566 --> 00:29:18,666
-Plus one for good measure.

586
00:29:18,700 --> 00:29:20,866
I always pick one
for good measure.

587
00:29:20,900 --> 00:29:22,166
-You never pick one --
-Now, don't you give me

588
00:29:22,200 --> 00:29:23,166
any excuses.

589
00:29:23,200 --> 00:29:25,000
Just get me another girl.

590
00:29:25,033 --> 00:29:26,733
-Well, I could have one here
first thing in the morning.

591
00:29:26,766 --> 00:29:28,633
-Well, that's just ducky!
I can hardly wait!

592
00:29:28,666 --> 00:29:30,333
I'm supposed to set
the "Boardwalk" number

593

00:29:30,366 --> 00:29:31,666
this afternoon.

594

00:29:31,700 --> 00:29:33,400
You know, I've got a good mind
to pick the first girl

595

00:29:33,433 --> 00:29:34,733
I see off the street?

596

00:29:34,766 --> 00:29:36,100
-Ooh.

597

00:29:36,133 --> 00:29:38,833
-Go up to the first dame
who passes and say...

598

00:29:38,866 --> 00:29:41,500
you.

599

00:29:41,533 --> 00:29:42,966
-Who, me?

600

00:29:43,000 --> 00:29:44,100
-Yeah, you.

601

00:29:44,133 --> 00:29:45,900
Can you dance?

602

00:29:45,933 --> 00:29:48,000
-I'm from Allentown,
Pennsylvania,

603

00:29:48,033 --> 00:29:50,666
and I can do any tap step
ever invented.

604

00:29:50,700 --> 00:29:52,333
Wings.

605

00:29:52,366 --> 00:29:54,033
Cramp rolls.

606

00:29:54,066 --> 00:29:55,900
Buffaloes.

607
00:29:55,933 --> 00:29:58,266
Shuffles!

608
00:29:58,300 --> 00:30:01,233
-Hey. Hey. Hey!

609
00:30:01,266 --> 00:30:02,900
Allentown, take it easy.

610
00:30:02,933 --> 00:30:04,133
You've got the job.

611
00:30:04,166 --> 00:30:05,500
-Thank you!
-Andy, take her in there

612
00:30:05,533 --> 00:30:07,933
and get her ready to rehearse
at 2:00 sharp.

613
00:30:07,966 --> 00:30:10,366
-Right, boss.

614
00:30:10,400 --> 00:30:11,233
-Hey.

615
00:30:11,266 --> 00:30:13,366
Wait a minute.

616
00:30:13,400 --> 00:30:14,800
Aren't you the Mack truck

617
00:30:14,833 --> 00:30:17,033
that tried to run me down
this morning?

618
00:30:17,066 --> 00:30:18,333
-I'm sorry.

619
00:30:18,366 --> 00:30:19,600
I didn't know it was you.

620
00:30:19,633 --> 00:30:20,600
It'll never happen again,

621
00:30:20,633 --> 00:30:21,900
I swear on my mother.
-Alright.

622
00:30:21,933 --> 00:30:23,166
-On my mother and father.
-Alright.

623
00:30:23,200 --> 00:30:24,333
-On my aunts and uncles
and cousins.

624
00:30:24,366 --> 00:30:27,333
-Relax, kid.
I kind of enjoyed it.

625
00:30:27,366 --> 00:30:31,333
Now, get in there and start
learning those routines.

626
00:30:31,366 --> 00:30:33,333
We've got a show to do.

627
00:30:33,366 --> 00:30:35,833
-Thank you, Mr. Marsh!

628
00:30:35,866 --> 00:30:40,600
□□

629
00:30:40,633 --> 00:30:42,300
-Mac, have you got
the kids in costume?

630
00:30:42,333 --> 00:30:43,100
-Yes, sir.
-Good.

631
00:30:43,133 --> 00:30:44,300
Now, get me Brock and Billy.

632
00:30:44,333 --> 00:30:45,833
I wanna rehearse
the "Boardwalk" number

633
00:30:45,866 --> 00:30:47,000
with the dialogue.

634

00:30:47,033 --> 00:30:48,433

-We can't do the dance section,
Mr. Marsh.

635

00:30:48,466 --> 00:30:50,566

Gladys is out with a cold.
-Then use Winnie.

636

00:30:50,600 --> 00:30:52,966

-That won't work, boss.
Winnie's in the number before.

637

00:30:53,000 --> 00:30:54,133

She'll never make
the costume change in time.

638

00:30:54,166 --> 00:30:55,266

-Then get me any girl.

639

00:30:55,300 --> 00:30:57,000

We'll put a costume
on her later.

640

00:30:57,033 --> 00:30:59,833

I want to rehearse this number
right now.

641

00:30:59,866 --> 00:31:01,533

Bring in the "Boardwalk" drop.

642

00:31:01,566 --> 00:31:04,900

Miss Brock, Billy, let's go.

643

00:31:06,833 --> 00:31:08,033

-[Clapping]

644

00:31:08,066 --> 00:31:11,400

-No, no, no.

645

00:31:11,433 --> 00:31:13,400

[Light laughter]

646

00:31:13,433 --> 00:31:16,400

-It is a summer afternoon
in Atlantic City.

647

00:31:16,433 --> 00:31:19,266
The sun sparkles brightly on
a section of the Boardwalk

648
00:31:19,300 --> 00:31:22,266
as we discover Rodney...

649
00:31:22,300 --> 00:31:23,666
and Madeleine.

650
00:31:23,700 --> 00:31:25,333
-Oh.

651
00:31:25,366 --> 00:31:26,333
-Madeleine speaks.

652
00:31:26,366 --> 00:31:27,700
-Darling, darling,

653
00:31:27,733 --> 00:31:30,466
why did you take so long
to declare yourself?

654
00:31:30,500 --> 00:31:32,666
The answer is yes, of course!

655
00:31:32,700 --> 00:31:35,166
We'll live together
in a cottage by the sea,

656
00:31:35,200 --> 00:31:37,200
and every morning,
we'll have breakfast

657
00:31:37,233 --> 00:31:38,433
and kisses in bed.

658
00:31:38,466 --> 00:31:41,300
Oh, my God.

659
00:31:41,333 --> 00:31:44,466
-And will you always
love me, Madeleine?

660
00:31:44,500 --> 00:31:48,133
-Yes, yes, yes, yes!

661
00:31:48,166 --> 00:31:49,433
Yes!

662
00:31:49,466 --> 00:31:51,566
-Now Rodney declares his love,

663
00:31:51,600 --> 00:31:53,400
and they kiss.

664
00:31:53,433 --> 00:31:54,900
-Hold on a minute!

665
00:31:54,933 --> 00:31:57,066
What's that fella doing
to Dorothy?!

666
00:31:57,100 --> 00:31:58,333
-I'm just acting, Mr. Dillon.

667
00:31:58,366 --> 00:32:00,366
-I don't care what you call it.

668
00:32:00,400 --> 00:32:02,066
I ain't putting up good money

669
00:32:02,100 --> 00:32:04,933
to see the lady I loooove
kissed by no actor.

670
00:32:04,966 --> 00:32:06,400
-Alright, cut the kiss.
-What?

671
00:32:06,433 --> 00:32:08,266
-Just say the speech...

672
00:32:08,300 --> 00:32:10,966
and improvise something.

673
00:32:15,166 --> 00:32:18,800
-Oh, my darling, I love you!

674
00:32:18,833 --> 00:32:22,133
I worship you!

675

00:32:22,166 --> 00:32:23,966
I adore you!

676
00:32:26,000 --> 00:32:27,300
[Laughter]

677
00:32:27,333 --> 00:32:28,966
□□

678
00:32:29,000 --> 00:32:31,700
-□ I don't know exactly
how it started □

679
00:32:31,733 --> 00:32:35,033
□ But it started in fun

680
00:32:35,066 --> 00:32:37,866
□ I just wanted someone
to be gay with □

681
00:32:37,900 --> 00:32:41,200
□ To play with someone

682
00:32:41,233 --> 00:32:46,366
□ But now I realize that
I could never let you go □

683
00:32:46,400 --> 00:32:52,400
□ And I've come to tell you so

684
00:32:52,433 --> 00:32:56,733
□ Every kiss, every hug
seems to act just like a drug □

685
00:32:56,766 --> 00:33:00,300
□ You're getting to be
a habit with me □

686
00:33:00,333 --> 00:33:02,466
□ Let me stay in your arms

687
00:33:02,500 --> 00:33:04,400
□ I'm addicted to your charms

688
00:33:04,433 --> 00:33:08,733
□ You're getting to be
a habit with me □

689

00:33:08,766 --> 00:33:11,366

□ I used to think your love
was something

690

00:33:11,400 --> 00:33:16,400

□ That I could take
or leave alone □

691

00:33:16,433 --> 00:33:19,900

□ But now I couldn't do
without my supply □

692

00:33:19,933 --> 00:33:23,433

□ I need you for my own

693

00:33:23,466 --> 00:33:25,466

□ Oh, I can't break away

694

00:33:25,500 --> 00:33:31,266

□ I must have you every day
as regularly as coffee or tea □

695

00:33:31,300 --> 00:33:33,266

□ You've got me
in your clutches □

696

00:33:33,300 --> 00:33:35,433

□ And I can't get free

697

00:33:35,466 --> 00:33:40,266

□ You're getting to be
a habit with me □

698

00:33:40,300 --> 00:33:47,400

□□

699

00:33:47,433 --> 00:33:54,500

□□

700

00:33:54,533 --> 00:34:01,700

□□

701

00:34:01,733 --> 00:34:03,033

-Peggy?!

702

00:34:03,066 --> 00:34:04,866
[Indistinct talking]

703
00:34:04,900 --> 00:34:07,233
-Stay with Hank!

704
00:34:07,266 --> 00:34:09,800
-Move it!
-Sorry.

705
00:34:09,833 --> 00:34:17,066
□□

706
00:34:17,100 --> 00:34:24,300
□□

707
00:34:24,333 --> 00:34:31,566
□□

708
00:34:31,600 --> 00:34:32,900
-Watch it!

709
00:34:32,933 --> 00:34:34,400
-Sorry.

710
00:34:34,433 --> 00:34:40,866
□□

711
00:34:40,900 --> 00:34:42,033
Who are you?

712
00:34:42,066 --> 00:34:43,699
Julian!

713
00:34:43,733 --> 00:34:45,366
Julian!
-Peggy!

714
00:34:45,400 --> 00:34:47,199
-This is not what we rehearsed!

715
00:34:47,233 --> 00:34:48,866
-Wait there.

716
00:34:48,900 --> 00:34:52,000
Miss Brock!

Miss Brock, don't...

717

00:34:52,033 --> 00:34:55,833

□□

718

00:34:55,866 --> 00:34:56,699

-[Speaking indistinctly]

719

00:34:56,733 --> 00:34:58,533

-Get over here!

720

00:34:58,566 --> 00:35:01,766

□□

721

00:35:01,800 --> 00:35:03,100

He's over here.

722

00:35:03,133 --> 00:35:04,933

He's the only one dancing round
on his own.

723

00:35:04,966 --> 00:35:06,100

-So sorry!

-What are you waiting for?

724

00:35:06,133 --> 00:35:07,433

-Yes, sir!

725

00:35:07,466 --> 00:35:08,766

Whoa!

726

00:35:08,800 --> 00:35:09,866

[Indistinct shouting]

727

00:35:09,900 --> 00:35:12,100

-Hold it! Hold it!

728

00:35:12,133 --> 00:35:15,000

-Who is that person?!

-Her name's Peggy Sawyer.

729

00:35:15,033 --> 00:35:16,000

She's new.

730

00:35:16,033 --> 00:35:18,133

You okay, kid?

731
00:35:18,166 --> 00:35:19,333
She fainted!

732
00:35:19,366 --> 00:35:20,566
-Thank God.

733
00:35:20,600 --> 00:35:22,333
-It's not Peggy's fault.
She didn't eat any lunch.

734
00:35:22,366 --> 00:35:25,166
-Alright, Billy, Mac, put her
in Brock's dressing room.

735
00:35:25,200 --> 00:35:26,533
The rest of you,

736
00:35:26,566 --> 00:35:28,233
this is still a rehearsal!

737
00:35:28,266 --> 00:35:29,600
Andy, come on.

738
00:35:29,633 --> 00:35:31,766
I want to clean up that
last section before the pivot,

739
00:35:31,800 --> 00:35:33,366
and this time...

740
00:35:33,400 --> 00:35:35,333
do it like you mean it.

741
00:35:35,366 --> 00:35:36,333
Hit it!

742
00:35:36,366 --> 00:35:38,333
-Five, six, seven, eight.

743
00:35:38,366 --> 00:35:41,166
-Easy, Mac.
Okay, set her down.

744
00:35:41,200 --> 00:35:43,433
-What happened?

-One of the kids fainted.

745

00:35:43,466 --> 00:35:46,100

Par for the course
on a Julian Marsh show.

746

00:35:46,133 --> 00:35:47,900

Get her some water, will ya?

747

00:35:47,933 --> 00:35:49,566

You better get back out there
before the boss

748

00:35:49,600 --> 00:35:51,433

starts yelling for ya.
-Er, when she comes to,

749

00:35:51,466 --> 00:35:53,433

tell her I'll be back
as soon as I get a break.

750

00:35:53,466 --> 00:35:56,600

Er, the name's Lawlor --
Billy Lawlor!

751

00:35:56,633 --> 00:35:58,966

-Yeah, yeah.
Come on, Billy.

752

00:36:02,966 --> 00:36:04,266

-Are you alright?

753

00:36:04,300 --> 00:36:07,033

-I guess I fainted.
-Good guess.

754

00:36:07,066 --> 00:36:10,033

-But I guess I'm all right now.

755

00:36:10,066 --> 00:36:11,700

-Whoa, bad guess.

756

00:36:11,733 --> 00:36:13,300

Now, let me be the doctor
for a while.

757

00:36:13,333 --> 00:36:15,566

What you need is some rest.
-But the rehearsal isn't over.

758
00:36:15,600 --> 00:36:17,800
-Oh, yes, it is, young lady.
For you, anyway.

759
00:36:17,833 --> 00:36:20,133
Now, as your doctor,
my first prescription is

760
00:36:20,166 --> 00:36:22,600
for you to sit on this chaise.

761
00:36:22,633 --> 00:36:24,933
And, as your doctor,
my second prescription is

762
00:36:24,966 --> 00:36:26,233
for you to get those legs up.

763
00:36:26,266 --> 00:36:28,966
-And I'll bet I know what
your third prescription is.

764
00:36:29,000 --> 00:36:30,300
-Dorothy, I didn't expect you --

765
00:36:30,333 --> 00:36:33,300
-It's quite obvious
you didn't expect me, Doctor.

766
00:36:33,333 --> 00:36:34,566
-But, darling, she fainted,

767
00:36:34,600 --> 00:36:35,900
and they brought her in here
till she came to!

768
00:36:35,933 --> 00:36:37,833
-And since when
is my dressing room

769
00:36:37,866 --> 00:36:40,666
an emergency ward
for every web-footed chorine

770

00:36:40,700 --> 00:36:42,600
who throws
a little fainting act?

771
00:36:42,633 --> 00:36:44,500
Get her out of here
before I prescribe

772
00:36:44,533 --> 00:36:46,733
a little medication
she won't like so much.

773
00:36:46,766 --> 00:36:48,800
-Please, Miss Brock --
-You, shut up!

774
00:36:48,833 --> 00:36:50,800
And if my prescription
upsets you, Doctor,

775
00:36:50,833 --> 00:36:51,966
you can just get out with her!

776
00:36:52,000 --> 00:36:53,233
-What the hell
is going on here?

777
00:36:53,266 --> 00:36:56,566
I'm trying to conduct
a rehearsal on that stage!

778
00:36:56,600 --> 00:36:57,566
Who are you?

779
00:36:57,600 --> 00:36:59,066
-My name is Pat Denning,
Mr. Marsh.

780
00:36:59,100 --> 00:37:01,800
I was a guest of Miss Brock's.
-Well, beat it!

781
00:37:01,833 --> 00:37:04,133
Miss Brock's official
gentleman friend

782
00:37:04,166 --> 00:37:05,600
happens to be in the house,

783

00:37:05,633 --> 00:37:08,100
and I don't want him
to get any funny ideas.

784

00:37:08,133 --> 00:37:09,433
[Knock on door]
-Dorothy!

785

00:37:09,466 --> 00:37:11,433
-It's Abner!
Pat, quick, behind the shades!

786

00:37:11,466 --> 00:37:14,100
-You stay right where you are.

787

00:37:14,133 --> 00:37:15,766
Come right in, Mr. Dillon.

788

00:37:15,800 --> 00:37:18,766
We were just having
a little script conference.

789

00:37:18,800 --> 00:37:22,400
-Hm.
-Hello, Sugarplum.

790

00:37:22,433 --> 00:37:24,700
I just brought
these posies for ya.

791

00:37:24,733 --> 00:37:25,833
-Thank you.

792

00:37:25,866 --> 00:37:27,733
-I hope
I'm not interrupting anything.

793

00:37:27,766 --> 00:37:29,900
-No, no, not at all.
We were just winding up.

794

00:37:29,933 --> 00:37:32,900
By the way, this is one of
our dancers, Peggy Sawyer,

795

00:37:32,933 --> 00:37:35,400

and her boyfriend, Pat Denning.

796

00:37:35,433 --> 00:37:36,633

-Now, just a moment, Julian.

797

00:37:36,666 --> 00:37:39,066

-Say, Mr. Dillon, do you
realize it's your fault

798

00:37:39,100 --> 00:37:40,733

our conference is breaking up?

799

00:37:40,766 --> 00:37:41,733

-My fault?

-Yes.

800

00:37:41,766 --> 00:37:43,100

Dorothy said she didn't want

801

00:37:43,133 --> 00:37:45,633

to discuss the script
any further...

802

00:37:45,666 --> 00:37:48,766

because she wanted to be alone

803

00:37:48,800 --> 00:37:50,833

with you.

804

00:37:50,866 --> 00:37:53,166

-Do you mean that, Dorothy?

805

00:37:53,200 --> 00:37:55,433

-Of course I mean it!

806

00:37:55,466 --> 00:37:59,100

What girl wouldn't wanna
be alone with you?

807

00:37:59,133 --> 00:38:01,800

Just look at yourself!

808

00:38:01,833 --> 00:38:03,333

Come on!

809

00:38:03,366 --> 00:38:08,066

□□

810

00:38:08,100 --> 00:38:10,933

-Mr. Denning, your presence
in this dressing room

811

00:38:10,966 --> 00:38:14,300

has caused a great deal
of unnecessary turmoil.

812

00:38:14,333 --> 00:38:17,700

I suggest such visits
do not occur again.

813

00:38:17,733 --> 00:38:20,433

And, Mr. Denning,
this kid's a pretty good hooper.

814

00:38:20,466 --> 00:38:21,466

I don't wanna lose her

815

00:38:21,500 --> 00:38:23,533

for the price
of a bowl of chili.

816

00:38:23,566 --> 00:38:24,700

Take her out.

817

00:38:24,733 --> 00:38:26,566

Get her something to eat.

818

00:38:28,600 --> 00:38:31,733

Miss Brock,
may I have a word with you?

819

00:38:31,766 --> 00:38:33,033

-Of course, Julian.

820

00:38:33,066 --> 00:38:34,700

Is it about the character
I'm playing?

821

00:38:34,733 --> 00:38:37,866

-It's about the character
you're playing around with.

822

00:38:37,900 --> 00:38:39,933

I don't know what went on
in that dressing room,

823

00:38:39,966 --> 00:38:41,833
but "Pretty Lady" means
far too much to me

824

00:38:41,866 --> 00:38:45,133
to let some gigolo
stand in its way.

825

00:38:45,166 --> 00:38:47,533
I want you to give him up.

826

00:38:47,566 --> 00:38:49,566
-Aren't you a bit confused,
Julian?

827

00:38:49,600 --> 00:38:51,733
You are the director of my show,

828

00:38:51,766 --> 00:38:53,766
not my personal life.

829

00:38:53,800 --> 00:38:58,466
-When your personal life
gets in the way of my show,

830

00:38:58,500 --> 00:39:00,133
I direct that, too.

831

00:39:00,166 --> 00:39:04,300
-Mr. Marsh, I shall see
whom I please when I please,

832

00:39:04,333 --> 00:39:07,300
and no show is gonna
stand in my way.

833

00:39:07,333 --> 00:39:08,800
[Inhales sharply]

834

00:39:08,833 --> 00:39:10,833
-[Scatting]

835

00:39:16,566 --> 00:39:19,733
-Bert, I think we've got

ourselves a little problem,

836

00:39:19,766 --> 00:39:22,566
and I think I've got myself
a little solution.

837

00:39:22,600 --> 00:39:23,866
Nick Murphy, please!

838

00:39:23,900 --> 00:39:26,166
-Murphy? He's a killer!

839

00:39:26,200 --> 00:39:28,466
Look, Julian,
if you don't like the song,

840

00:39:28,500 --> 00:39:29,600
just say so.

841

00:39:29,633 --> 00:39:32,900
-I put his girlfriend
in my last show,

842

00:39:32,933 --> 00:39:35,400
and, boy,
does he owe me a favor.

843

00:39:35,433 --> 00:39:36,866
Hello, Nick!

844

00:39:36,900 --> 00:39:38,166
Julian Marsh.

845

00:39:38,200 --> 00:39:40,633
I'm calling about a bit
of a problem I'm having.

846

00:39:40,666 --> 00:39:43,233
You see, there's a fella been
hanging around Dorothy Brock

847

00:39:43,266 --> 00:39:45,600
by the name of Pat Denning,

848

00:39:45,633 --> 00:39:46,733
and I thought that,

849

00:39:46,766 --> 00:39:48,666

since your place
is right across the street,

850

00:39:48,700 --> 00:39:50,233

maybe you could
send a couple of boys over

851

00:39:50,266 --> 00:39:55,500

to persuade him to make himself
scarce for the next few weeks.

852

00:39:55,533 --> 00:39:57,666

Right.

853

00:39:57,700 --> 00:39:59,166

Thank you, Nick.

854

00:39:59,200 --> 00:40:01,700

Pleasure doing business with ya.

855

00:40:01,733 --> 00:40:04,500

And that, I believe,
is the end of Pat Denning.

856

00:40:04,533 --> 00:40:07,666

-Julian! I just got
a call from Atlantic City.

857

00:40:07,700 --> 00:40:08,900

They've canceled our booking.

858

00:40:08,933 --> 00:40:10,700

-What?!
-But everything's alright.

859

00:40:10,733 --> 00:40:12,533

We picked up a week
at the Arch Street Theatre

860

00:40:12,566 --> 00:40:13,900

in Philadelphia!

861

00:40:13,933 --> 00:40:16,866

-But all our shows have
opened in Atlantic City!

862

00:40:16,900 --> 00:40:18,800

-Maybe Philly'll
change your luck.

863

00:40:18,833 --> 00:40:20,566

-He's right.
-Come on!

864

00:40:20,600 --> 00:40:22,600

Let's get packing.

865

00:40:22,633 --> 00:40:25,733

□ I'm grabbing my hat and coat

866

00:40:25,766 --> 00:40:28,700

-□ I'm leaving the cat a note

867

00:40:28,733 --> 00:40:30,933

-□ Quick, call me a ferryboat

868

00:40:30,966 --> 00:40:34,833

□ Gettin' out of town

869

00:40:34,866 --> 00:40:36,866

-I'm sorry I couldn't take you
any place fancier,

870

00:40:36,900 --> 00:40:38,366

but, you know,
the old purse strings

871

00:40:38,400 --> 00:40:39,866

are a bit frayed at the moment.

872

00:40:39,900 --> 00:40:42,100

-You know a guy named
Pat Denning?

873

00:40:42,133 --> 00:40:44,000

-Oh, yes.
-We got a message for him.

874

00:40:44,033 --> 00:40:45,766

He better lay off
this Brock dame,

875

00:40:45,800 --> 00:40:48,266
or it's gonna be
too bad for him.

876
00:40:48,300 --> 00:40:50,833
Get it?
-Alright. I'll tell him.

877
00:40:50,866 --> 00:40:52,766
-Yeah?
This is so's you don't forget.

878
00:40:52,800 --> 00:40:54,466
-[Grunts]
-Pat!

879
00:40:54,500 --> 00:40:56,666
Who were they?
-Friends.

880
00:40:56,700 --> 00:40:59,000
With good advice.

881
00:40:59,033 --> 00:41:00,433
You with the company?
-Yeah.

882
00:41:00,466 --> 00:41:02,866
-I'd like to leave a message
for Miss Dorothy Brock.

883
00:41:02,900 --> 00:41:06,566
Tell her Pat Denning has joined
a stock company in Philadelphia.

884
00:41:06,600 --> 00:41:08,466
Will be gone
at least six months.

885
00:41:08,500 --> 00:41:11,966
With no forwarding address!

886
00:41:12,000 --> 00:41:15,266
□ I'm shining
my traveling shoes □

887
00:41:15,300 --> 00:41:18,266
□ Big scoop in

Th

888

00:41:15,300 --> 00:41:18,266

e Daily News

889

00:41:15,300 --> 00:41:18,266

□

890

00:41:18,300 --> 00:41:20,500

□ Who's saying

his toodle-oos? □

891

00:41:20,533 --> 00:41:22,666

□ Gettin' out of town!

892

00:41:22,700 --> 00:41:25,466

-I'm sorry, but I don't want
to go to Philadelphia.

893

00:41:25,500 --> 00:41:28,633

My contract says I must play
out of town in Atlantic City!

894

00:41:28,666 --> 00:41:30,300

-I got a note for you,
Miss Brock.

895

00:41:30,333 --> 00:41:32,500

Fella left it last night.

896

00:41:32,533 --> 00:41:37,166

-Dorothy, why don't you
wanna go to Philadelphia?

897

00:41:37,200 --> 00:41:39,233

-Who says I don't wanna go
to Philadelphia?

898

00:41:39,266 --> 00:41:40,633

I wanna go to Philadelphia!

899

00:41:40,666 --> 00:41:43,033

My contract says I must
play out of town

900

00:41:43,066 --> 00:41:44,733

in Philadelphia!

901
00:41:44,766 --> 00:41:46,100
□□

902
00:41:46,133 --> 00:41:47,433
-□ Cares fly by

903
00:41:47,466 --> 00:41:48,966
□ They're going bye-bye

904
00:41:49,000 --> 00:41:52,100
□ And we're shoutin',
"Hoorah!" □

905
00:41:52,133 --> 00:41:53,266
□ Wings spreadin'

906
00:41:53,300 --> 00:41:56,566
□ 'Cause we're headin'
for hot cha □

907
00:41:56,600 --> 00:41:57,933
□ Hot cha cha cha!

908
00:41:57,966 --> 00:41:59,433
-Alright, you got everything --

909
00:41:59,466 --> 00:42:03,600
hats, coats, trunks,
dogs, cats, canaries?

910
00:42:03,633 --> 00:42:04,733
So let's get 'em aboard.

911
00:42:04,766 --> 00:42:06,133
The dress rehearsal
in Philadelphia

912
00:42:06,166 --> 00:42:08,366
starts at 8:00 sharp,
so get moving.

913
00:42:08,400 --> 00:42:10,866
Say goodbye to
little old New York.

914

00:42:10,900 --> 00:42:13,800
-□ My neighbors are awful nice

915
00:42:13,833 --> 00:42:16,900
□ They've promised
to feed the mice □

916
00:42:16,933 --> 00:42:19,000
□ Hey, Iceman,
don't need your ice □

917
00:42:19,033 --> 00:42:21,300
□ Gettin' out of town

918
00:42:21,333 --> 00:42:22,500
□□

919
00:42:22,533 --> 00:42:24,000
□ Cares fly by

920
00:42:24,033 --> 00:42:25,666
□ They're going bye-bye

921
00:42:25,700 --> 00:42:28,833
□ And we're shouting,
"Hoorah!" □

922
00:42:28,866 --> 00:42:30,100
□ Wings spreading

923
00:42:30,133 --> 00:42:33,400
□ 'Cause we're heading
for hot cha □

924
00:42:33,433 --> 00:42:34,900
□ Hot cha cha cha

925
00:42:34,933 --> 00:42:36,800
□ Hot cha cha cha

926
00:42:36,833 --> 00:42:39,766
□ A new kind of company

927
00:42:39,800 --> 00:42:42,800
□ Is just magnetizing me

928

00:42:42,833 --> 00:42:45,566
□ I'm footloose and fancy-free

929
00:42:45,600 --> 00:42:48,533
□ Getting

930
00:42:48,566 --> 00:42:51,800
□ Getting out

931
00:42:51,833 --> 00:43:00,866
□ Getting out of town!

932
00:43:00,900 --> 00:43:03,900
[Cheers and applause]

933
00:43:05,500 --> 00:43:08,100
-Alright, now!

934
00:43:08,133 --> 00:43:10,500
The company got you all
to Philadelphia,

935
00:43:10,533 --> 00:43:13,900
and it's up to you to see
that we get out of here alive.

936
00:43:13,933 --> 00:43:15,400
There's a pit full of musicians
down there

937
00:43:15,433 --> 00:43:17,033
just dying to go on overtime,

938
00:43:17,066 --> 00:43:19,033
so let's get
this dress rehearsal started.

939
00:43:19,066 --> 00:43:20,800
[Indistinct shouting]
One more thing.

940
00:43:20,833 --> 00:43:23,400
Not all the scenery and costumes
have arrived yet,

941
00:43:23,433 --> 00:43:25,433
and we'll be adding things

as we go along,

942

00:43:25,466 --> 00:43:28,533

so don't let it throw you.

943

00:43:28,566 --> 00:43:31,100

Professor, we're late.

Let's go!

944

00:43:31,133 --> 00:43:34,833

-Dressing room assignments
are on the callboard!

945

00:43:34,866 --> 00:43:37,633

[Indistinct shouting]

946

00:43:37,666 --> 00:43:44,433

□□

947

00:43:44,466 --> 00:43:46,600

[Shouting continues]

948

00:43:46,633 --> 00:43:47,600

□□

949

00:43:47,633 --> 00:43:49,766

-I can't hear my first note.

950

00:43:49,800 --> 00:43:51,433

□□

951

00:43:51,466 --> 00:43:54,266

What is it?

-No, no, no.

952

00:43:54,300 --> 00:43:56,000

-Mac? Mac, please!

953

00:43:56,033 --> 00:44:00,400

-Quiet!

954

00:44:00,433 --> 00:44:02,633

-Thank you.

955

00:44:02,666 --> 00:44:04,566

-I know. I know.

956
00:44:04,600 --> 00:44:05,800
□□

957
00:44:05,833 --> 00:44:09,833
□ Who writes the words
and music □

958
00:44:09,866 --> 00:44:13,466
□ For all...
-Sorry!

959
00:44:13,500 --> 00:44:16,633
-□ ...the girly shows?

960
00:44:16,666 --> 00:44:22,133
□ No one cares,
and no one knows □

961
00:44:22,166 --> 00:44:25,533
□ Who is the handsome hero

962
00:44:25,566 --> 00:44:29,666
□ Some villain always frames?

963
00:44:29,700 --> 00:44:35,000
□ But who cares if
there's a plot or not □

964
00:44:35,033 --> 00:44:44,800
□ When they've got
a lot of dames? □

965
00:44:44,833 --> 00:44:46,133
□□

966
00:44:46,166 --> 00:44:51,233
-□ What do you go for,
go see a show for? □

967
00:44:51,266 --> 00:44:52,433
□ Tell the truth

968
00:44:52,466 --> 00:44:58,166
□ You go to see
those beautiful dames □

969

00:44:58,200 --> 00:45:01,466

□ You spend your dough for

970

00:45:01,500 --> 00:45:03,633

□ Bouquets that grow for

971

00:45:03,666 --> 00:45:10,133

□ All those cute and cunning
young and beautiful dames □

972

00:45:10,166 --> 00:45:12,100

□ Dames

973

00:45:12,133 --> 00:45:16,433

□ Are temporary flames to you

974

00:45:16,466 --> 00:45:20,900

□ Dames, you don't
recall their names □

975

00:45:20,933 --> 00:45:22,566

□ Do you?

976

00:45:22,600 --> 00:45:25,533

□ But their caresses

977

00:45:25,566 --> 00:45:27,866

□ And home addresses

978

00:45:27,900 --> 00:45:31,266

□ Linger in your mem'ry
of those beautiful □

979

00:45:31,300 --> 00:45:34,366

□ In your mem'ry,
see those beautiful □

980

00:45:34,400 --> 00:45:41,033

□ In your mem'ry,
all those beautiful dames □

981

00:45:41,066 --> 00:45:48,033

□□

982

00:45:48,066 --> 00:45:55,066

□□

983
00:45:55,100 --> 00:46:02,133
□□

984
00:46:02,166 --> 00:46:04,966
-□ What's cute about
a little cutie? □

985
00:46:05,000 --> 00:46:08,433
□ It's her beauty, not brains

986
00:46:08,466 --> 00:46:11,600
-□ Oh, Father Time
will never harm you □

987
00:46:11,633 --> 00:46:15,300
□ If your charm still remains

988
00:46:15,333 --> 00:46:20,466
-□ After you've grown old,
baby □

989
00:46:20,500 --> 00:46:29,633
-□ You don't have to be
a cold baby □

990
00:46:29,666 --> 00:46:32,400
-□ Keep young and beautiful
-□ Keep young and beautiful

991
00:46:32,433 --> 00:46:33,633
-□ Oh, yes

992
00:46:33,666 --> 00:46:35,866
-□ It's your duty
to be beautiful □

993
00:46:35,900 --> 00:46:37,566
-□ Oh, yes

994
00:46:37,600 --> 00:46:40,533
-□ Keep young and beautiful
-□ Keep young and beautiful

995
00:46:40,566 --> 00:46:42,033
-□ If you want to be loved
-□ If you want to be loved

996
00:46:42,066 --> 00:46:44,033
-□ Oh, yes, we wanna

997
00:46:44,066 --> 00:46:47,733
-□ Don't fail to do your stuff
-□ Our stuff?

998
00:46:47,766 --> 00:46:50,000
-□ With a little powder
and a puff □

999
00:46:50,033 --> 00:46:51,800
-□ A puff

1000
00:46:51,833 --> 00:46:54,533
-□ Keep young and beautiful
-□ Keep young and beautiful

1001
00:46:54,566 --> 00:46:57,200
-□ If you want to be loved
-□ If you want to be loved

1002
00:46:57,233 --> 00:47:00,800
-□ If you're wise,
exercise all the fat off □

1003
00:47:00,833 --> 00:47:04,466
□ Take it off, off-a here,
off-a there □

1004
00:47:04,500 --> 00:47:07,900
-□ When you're seen anywhere
with your hat off □

1005
00:47:07,933 --> 00:47:12,066
□ Have a permanent wave
in your hair □

1006
00:47:12,100 --> 00:47:15,166
-□ Take care of all
those charms □

1007
00:47:15,200 --> 00:47:16,500
-□ Those charms

1008
00:47:16,533 --> 00:47:18,766

-□ And you'll always be
in some guy's arms □

1009
00:47:18,800 --> 00:47:22,600
-□ His arms!
-□ Keep young and beautiful

1010
00:47:22,633 --> 00:47:24,400
-□ If you want to be

1011
00:47:24,433 --> 00:47:26,300
-□ Oh, we want to be

1012
00:47:26,333 --> 00:47:29,800
-□ If you want to be loved

1013
00:47:29,833 --> 00:47:37,466
□□

1014
00:47:37,500 --> 00:47:45,100
□□

1015
00:47:45,133 --> 00:47:52,766
□□

1016
00:47:52,800 --> 00:48:00,466
□□

1017
00:48:00,500 --> 00:48:08,133
□□

1018
00:48:08,166 --> 00:48:15,766
□□

1019
00:48:15,800 --> 00:48:23,433
□□

1020
00:48:23,466 --> 00:48:31,066
□□

1021
00:48:31,100 --> 00:48:38,733
□□

1022
00:48:38,766 --> 00:48:46,366
□□

1023
00:48:46,400 --> 00:48:54,033
□□

1024
00:48:54,066 --> 00:49:01,733
□□

1025
00:49:01,766 --> 00:49:09,400
□□

1026
00:49:09,433 --> 00:49:17,033
□□

1027
00:49:17,066 --> 00:49:24,700
□□

1028
00:49:24,733 --> 00:49:27,633
-□ Who writes the words
and music □

1029
00:49:27,666 --> 00:49:30,500
□ For all the girly shows?

1030
00:49:30,533 --> 00:49:33,866
□ No one cares,
and no one knows □

1031
00:49:33,900 --> 00:49:37,200
□ Who is the handsome hero

1032
00:49:37,233 --> 00:49:39,766
□ Some villain always frames?

1033
00:49:39,800 --> 00:49:43,433
-□ But who cares if there's
a plot or not? □

1034
00:49:43,466 --> 00:49:49,933
□□

1035
00:49:49,966 --> 00:49:55,066
-□ What do you go for,
go see a show for? □

1036
00:49:55,100 --> 00:49:56,466
□ Tell the truth

1037
00:49:56,500 --> 00:50:02,166
□ You go to see
those beautiful dames □

1038
00:50:02,200 --> 00:50:05,666
□ You spend your dough for

1039
00:50:05,700 --> 00:50:07,833
□ Bouquets that grow for

1040
00:50:07,866 --> 00:50:13,900
□ All those cute and cunning,
young and beautiful dames □

1041
00:50:13,933 --> 00:50:17,900
□□

1042
00:50:17,933 --> 00:50:19,800
□ Dames

1043
00:50:19,833 --> 00:50:24,100
□ Are temporary flames to you

1044
00:50:24,133 --> 00:50:28,866
□ Dames, you don't
recall their names □

1045
00:50:28,900 --> 00:50:30,866
□ Do you?

1046
00:50:30,900 --> 00:50:33,966
-□ Keep young and beautiful
-□ Doo-doo-wah

1047
00:50:34,000 --> 00:50:35,200
-□ It's your duty

1048
00:50:35,233 --> 00:50:37,100
□ To be beautiful
-□ Doo-wah

1049
00:50:37,133 --> 00:50:40,133
-□ Keep young and beautiful
-□ Doo-doo-wah

1050
00:50:40,166 --> 00:50:43,566

-□ If you want to be loved
-□ Doo-wah, doo-wah, dames!

1051
00:50:43,600 --> 00:50:46,733
-□ Don't fail to do your stuff
-□ Doo-doo-wah

1052
00:50:46,766 --> 00:50:49,033
-□ With a little powder
and a puff □

1053
00:50:49,066 --> 00:50:50,433
-□ Doo-wah

1054
00:50:50,466 --> 00:50:53,366
-□ Keep young and beautiful
-□ Doo-doo-wah

1055
00:50:53,400 --> 00:50:56,900
-□ If you want to be loved
-□ All those lovely dames

1056
00:50:56,933 --> 00:50:58,433
-□ Those gorgeous dames

1057
00:50:58,466 --> 00:51:00,133
-□ Are temporary flames to you

1058
00:51:00,166 --> 00:51:02,866
-□ Are temporary playthings
to you □

1059
00:51:02,900 --> 00:51:04,733
-□ Dames
-□ Yet, all the same

1060
00:51:04,766 --> 00:51:06,200
-□ You don't recall
their names □

1061
00:51:06,233 --> 00:51:11,033
-□ You melt when
they cling to you □

1062
00:51:11,066 --> 00:51:15,400
-□ Slim, trim, or curvy

1063

00:51:15,433 --> 00:51:18,533

□ Sweet, shy, or nervy

1064

00:51:18,566 --> 00:51:23,700

□ There is nothing
as divine, as beautiful □

1065

00:51:23,733 --> 00:51:28,000

□ No sun can shine
like beautiful □

1066

00:51:28,033 --> 00:51:31,866

□ Bring on a line of beautiful

1067

00:51:31,900 --> 00:51:35,900

□ Dames, dames, dames, dames

1068

00:51:35,933 --> 00:51:43,833

□ Dames, dames, dames, dames

1069

00:51:43,866 --> 00:51:49,500

□ Dames!

1070

00:51:49,533 --> 00:51:52,533

[Music ends]
[Cheers and applause]

1071

00:51:54,433 --> 00:51:57,566

-Kill the spots!

1072

00:51:57,600 --> 00:51:59,133

Congratulations, kids.

1073

00:51:59,166 --> 00:52:01,566

That was damn good.

1074

00:52:01,600 --> 00:52:03,200

-Too damn good.

1075

00:52:03,233 --> 00:52:05,600

I am the star of
this show, Julian,

1076

00:52:05,633 --> 00:52:08,100

and I do not appreciate
making my entrance

1077
00:52:08,133 --> 00:52:10,766
10 seconds before the blackout.

1078
00:52:10,800 --> 00:52:14,166
-Are you suggesting I bring you
on after the blackout?

1079
00:52:14,200 --> 00:52:17,600
-I'm suggesting you redo
the dance to suit my talents.

1080
00:52:17,633 --> 00:52:21,066
-That might make it a rather
short number, Miss Brock.

1081
00:52:21,100 --> 00:52:23,600
-You'll regret that remark,
Mr. Marsh.

1082
00:52:23,633 --> 00:52:26,366
You may be the director
of this show,

1083
00:52:26,400 --> 00:52:29,866
but I'm driving the Kiddie Kar.

1084
00:52:29,900 --> 00:52:33,500
Get out of my way!

1085
00:52:33,533 --> 00:52:36,466
-Alright, the rest of you,
you've earned it,

1086
00:52:36,500 --> 00:52:38,133
so I want you
to go out and relax

1087
00:52:38,166 --> 00:52:40,866
and forget all about
"Pretty Lady" until tomorrow.

1088
00:52:40,900 --> 00:52:43,866
Then, I want you
to come back here

1089
00:52:43,900 --> 00:52:47,500
and give the performance

of your lives!

1090

00:52:47,533 --> 00:52:49,866

Company dismissed.

-Company dismissed!

1091

00:52:49,900 --> 00:52:52,866

-Company dismissed!

-Half-hour call, 8:00!

1092

00:52:52,900 --> 00:52:55,833

8:00 sharp!

-Girls! That means you.

1093

00:52:55,866 --> 00:52:57,400

-We heard ya!

-We heard ya!

1094

00:52:57,433 --> 00:53:00,166

-Willard!

I wanna check those spot cues.

1095

00:53:00,200 --> 00:53:02,466

-I'll finish changing, Peggy.

Meet you at the stage door.

1096

00:53:02,500 --> 00:53:04,533

-Be there in a minute, Billy.

1097

00:53:04,566 --> 00:53:07,566

Are you coming to the party,

Mr. Marsh?

1098

00:53:07,600 --> 00:53:09,800

-Huh?

-To the Regency Club.

1099

00:53:09,833 --> 00:53:13,300

Miss Jones and Mr. Barry

just invited everyone.

1100

00:53:13,333 --> 00:53:14,966

Is something funny?

1101

00:53:15,000 --> 00:53:16,266

-You are.

1102

00:53:16,300 --> 00:53:18,333
Eyes shining like
a kid at Christmas,

1103
00:53:18,366 --> 00:53:20,966
dreaming of parties
and opening nights,

1104
00:53:21,000 --> 00:53:24,566
the tinsel and glitter
of musical comedy.

1105
00:53:24,600 --> 00:53:26,266
Just look at yourself.

1106
00:53:26,300 --> 00:53:29,033
A speck of dust on this stage,
indistinguishable

1107
00:53:29,066 --> 00:53:32,133
from the 40 other specks of dust
I put there.

1108
00:53:32,166 --> 00:53:34,033
-I know that, Mr. Marsh,

1109
00:53:34,066 --> 00:53:36,466
but -- but all those
specks together,

1110
00:53:36,500 --> 00:53:39,100
you have something
alive and beautiful

1111
00:53:39,133 --> 00:53:41,000
that can reach out
to thousands of people

1112
00:53:41,033 --> 00:53:42,400
we've never seen before.

1113
00:53:42,433 --> 00:53:45,666
-Broadway dreams, Sawyer.
We've all had them.

1114
00:53:45,700 --> 00:53:47,933
-Well, I mean to hold on
to mine, Mr. Marsh.

1115
00:53:47,966 --> 00:53:49,866
-So did I.

1116
00:53:49,900 --> 00:53:52,700
Sweet dreams, kid.
-They are.

1117
00:53:52,733 --> 00:53:56,066
I'm a speck of dust
in your show.

1118
00:53:59,566 --> 00:54:01,100
-Andy?

1119
00:54:01,133 --> 00:54:02,600
Andy, where the hell are ya?!

1120
00:54:02,633 --> 00:54:04,266
-Right here, boss!
Comin'.

1121
00:54:04,300 --> 00:54:07,900
I got all the notes typed out,
all seven pages.

1122
00:54:07,933 --> 00:54:10,066
-The notes can wait.
-But, boss...

1123
00:54:10,100 --> 00:54:12,500
-I've decided to take
some of my own advice

1124
00:54:12,533 --> 00:54:15,300
and forget about everything
until tomorrow.

1125
00:54:15,333 --> 00:54:19,166
Jones and Barry are throwing
a party at the Regency Club.

1126
00:54:19,200 --> 00:54:20,866
Come on.

1127
00:54:20,900 --> 00:54:22,700
Let's go dream a little.

1128
00:54:22,733 --> 00:54:26,533
□□

1129
00:54:26,566 --> 00:54:29,200
[Indistinct talking, laughter]

1130
00:54:29,233 --> 00:54:34,466
□□

1131
00:54:34,500 --> 00:54:39,766
□□

1132
00:54:39,800 --> 00:54:43,533
-Mr. Barry, d'you think
I'll ever be a star?

1133
00:54:43,566 --> 00:54:45,866
-If you can make those sing,
you will be.

1134
00:54:45,900 --> 00:54:48,200
-Aah! Mr. Barry, stop!

1135
00:54:48,233 --> 00:54:50,066
-Let's dance.

1136
00:54:50,100 --> 00:54:52,633
-Hey, Mac, are you sure
there were no calls for me?

1137
00:54:52,666 --> 00:54:56,133
-No, Miss Brock, but there
is a gentleman waiting.

1138
00:54:56,166 --> 00:54:57,966
-Why didn't you say so?!
Where is he?!

1139
00:54:58,000 --> 00:55:01,266
-Hello, kitten!
Are you glad to see me?!

1140
00:55:01,300 --> 00:55:03,800
-I'm practically hysterical.

1141

00:55:03,833 --> 00:55:05,666
-You know, I got half a mind --

1142
00:55:05,700 --> 00:55:07,433
-You're telling me.

1143
00:55:07,466 --> 00:55:10,433
-Is it me, or is she
getting harder to love?

1144
00:55:10,466 --> 00:55:11,433
-Hey!

1145
00:55:11,466 --> 00:55:13,000
Play something fun, will ya?

1146
00:55:13,033 --> 00:55:14,866
Something not from the show!

1147
00:55:14,900 --> 00:55:16,866
-Say, another one of those,

1148
00:55:16,900 --> 00:55:19,000
and they'll build a bridge
over you.

1149
00:55:19,033 --> 00:55:20,466
-Another crack like that,

1150
00:55:20,500 --> 00:55:22,400
they'll build a monument
over you.

1151
00:55:22,433 --> 00:55:25,700
-Kitten, I turned around,
and you disappeared!

1152
00:55:25,733 --> 00:55:28,600
How does that feel, sweetie pie?

1153
00:55:28,633 --> 00:55:30,600
-Like a dead, wet cobra.

1154
00:55:30,633 --> 00:55:32,866
-Dorothy!
-Say, what's eating you tonight?

1155
00:55:32,900 --> 00:55:35,566
-I finally figured out
what this show needs --

1156
00:55:35,600 --> 00:55:38,566
a few more songs
by Irving Berlin.

1157
00:55:38,600 --> 00:55:41,233
Now get away from me
and take Buffalo Bill with ya.

1158
00:55:41,266 --> 00:55:42,166
-Hey, wait a minute!

1159
00:55:42,200 --> 00:55:44,333
I got \$100,000 in this show,

1160
00:55:44,366 --> 00:55:46,100
so you better not
give me the air!

1161
00:55:46,133 --> 00:55:47,966
-So I better not give you
the air, huh?

1162
00:55:48,000 --> 00:55:48,966
-Uh.

1163
00:55:49,000 --> 00:55:51,300
-Well, how about
just a few bubbles?

1164
00:55:51,333 --> 00:55:53,533
-Aah!
-Now, get on your Kiddie Kar

1165
00:55:53,566 --> 00:55:57,033
and pedal back to Tulsa,
you beached whale!

1166
00:55:57,066 --> 00:55:59,933
-Oh, she didn't mean it!

1167
00:55:59,966 --> 00:56:02,666
She's all excited, you know,
with the opening tomorrow.

1168
00:56:02,700 --> 00:56:05,500
-There ain't gonna
be no opening tomorrow,

1169
00:56:05,533 --> 00:56:07,233
not with Dorothy Brock.

1170
00:56:07,266 --> 00:56:09,566
She's out of the show!
-Wrong!

1171
00:56:09,600 --> 00:56:11,900
Brock opens tomorrow night,
as scheduled.

1172
00:56:11,933 --> 00:56:13,600
Don't be a fool, Dillon.

1173
00:56:13,633 --> 00:56:15,266
You wanna toss away
all that money

1174
00:56:15,300 --> 00:56:17,300
because of a dame?
-It's my funeral, ain't it?

1175
00:56:17,333 --> 00:56:19,400
-And the funeral of
half a hundred kids

1176
00:56:19,433 --> 00:56:20,833
who've been dancing
their feet off

1177
00:56:20,866 --> 00:56:23,066
to give you a show
you could be proud of.

1178
00:56:23,100 --> 00:56:25,266
You wanna put them
out on the street, too?

1179
00:56:25,300 --> 00:56:27,300
-Oh, Mr. Dillon!

1180
00:56:27,333 --> 00:56:30,100

You wouldn't do that, would you?

1181

00:56:30,133 --> 00:56:33,066

-Not after we've put
all our faith in you.

1182

00:56:33,100 --> 00:56:35,933

-But she called me a whale.
-Oh!

1183

00:56:35,966 --> 00:56:38,433

-And a cobra!
-No!

1184

00:56:38,466 --> 00:56:41,600

-Listen, in show business,
that's a compliment!

1185

00:56:41,633 --> 00:56:43,233

What you need is some fun.

1186

00:56:43,266 --> 00:56:44,933

Why don't you come
to a quiet corner,

1187

00:56:44,966 --> 00:56:49,266

and I'll sing you the scores
from our last six shows?

1188

00:56:49,300 --> 00:56:51,766

Get a load of this.

1189

00:56:51,800 --> 00:56:55,866

-Hello, Belvedere. Have you
got a Pat Denning there?

1190

00:56:55,900 --> 00:56:56,866

You do?

1191

00:56:56,900 --> 00:56:58,300

Well, give him to me, you idiot!

1192

00:56:58,333 --> 00:57:00,366

-I don't know what
got into Dorothy.

1193

00:57:00,400 --> 00:57:02,000

She was fine this afternoon.

1194

00:57:02,033 --> 00:57:03,500

-I smell a rat,

1195

00:57:03,533 --> 00:57:05,966

and the rat's initials

are Pat Denning.

1196

00:57:06,000 --> 00:57:07,866

-Hey, boss.

It's Flo at the switchboard.

1197

00:57:07,900 --> 00:57:09,233

She's an old pal of mine.

1198

00:57:09,266 --> 00:57:11,900

She just told me Dorothy Brock's

been calling all over town

1199

00:57:11,933 --> 00:57:13,100

to get Pat Denning.

1200

00:57:13,133 --> 00:57:15,200

-So I was right.

Denning's in town.

1201

00:57:15,233 --> 00:57:19,300

-Hello, Pat. Pat, darling,

I can't go on like this.

1202

00:57:19,333 --> 00:57:21,933

I've tried to forget you,

but it's no use.

1203

00:57:21,966 --> 00:57:23,333

I've been such a fool.

1204

00:57:23,366 --> 00:57:25,533

Please come back.

I need you so.

1205

00:57:25,566 --> 00:57:27,700

-What are you gonna do

about Denning, Boss?

1206

00:57:27,733 --> 00:57:29,533

-Call Nick Murphy.

1207

00:57:29,566 --> 00:57:31,733

I think he's got a couple
of Philadelphia cousins

1208

00:57:31,766 --> 00:57:33,933

who might be able
to handle the situation.

1209

00:57:33,966 --> 00:57:35,933

-Oh, Pat, darling,
can you ever forgive me?

1210

00:57:35,966 --> 00:57:37,566

-Dorothy, will you calm down
and tell me what's wrong?

1211

00:57:37,600 --> 00:57:39,066

-In a minute.
Just hold me first.

1212

00:57:39,100 --> 00:57:41,900

Hold me and never let me go!

1213

00:57:41,933 --> 00:57:43,466

-It's all set.

1214

00:57:43,500 --> 00:57:46,266

Two of the boys'll be over
in 10 minutes,

1215

00:57:46,300 --> 00:57:48,366

and they better not
find Denning here.

1216

00:57:48,400 --> 00:57:49,833

-Hey, Peggy,
how about the next dance?

1217

00:57:49,866 --> 00:57:51,666

-Sorry, Billy, but a friend
of mine is in trouble.

1218

00:57:51,700 --> 00:57:53,133

-A man friend or a lady friend?

1219

00:57:53,166 --> 00:57:54,666
-A man.

1220
00:57:54,700 --> 00:57:56,500
But it's not --
-I get it.

1221
00:57:56,533 --> 00:57:59,000
Good night, Peggy.
-Billy, I...

1222
00:57:59,033 --> 00:58:02,500
□□

1223
00:58:02,533 --> 00:58:06,333
-Something the matter, Billy?

1224
00:58:06,366 --> 00:58:08,500
-Not anymore.
Come on!

1225
00:58:08,533 --> 00:58:10,833
Let's have some fun!
-Ooh!

1226
00:58:10,866 --> 00:58:13,800
-□ Keep young and beautiful

1227
00:58:13,833 --> 00:58:16,800
□ It's your duty
to be beautiful □

1228
00:58:16,833 --> 00:58:19,800
□ Keep young and beautiful

1229
00:58:19,833 --> 00:58:24,333
□ If you want to be loved

1230
00:58:24,366 --> 00:58:26,100
[Knock on door]
-Who is it?

1231
00:58:26,133 --> 00:58:27,800
-Peggy Sawyer, Miss Brock.

1232
00:58:27,833 --> 00:58:28,666
-Peggy Sawyer?

1233
00:58:28,700 --> 00:58:30,533
Oh, the fainting violet

1234
00:58:30,566 --> 00:58:32,366
Mr. Denning took out to dinner
last week.

1235
00:58:32,400 --> 00:58:34,500
-I've got to see Pat.
There's going to be trouble.

1236
00:58:34,533 --> 00:58:35,700
-You're darn right there is

1237
00:58:35,733 --> 00:58:36,933
unless you
get the hell out of here!

1238
00:58:36,966 --> 00:58:38,600
-Wait a minute, Dorothy.
What is it, Peggy?

1239
00:58:38,633 --> 00:58:40,333
-Two men, friends of Murphy's.

1240
00:58:40,366 --> 00:58:41,800
-Don't tell me
to wait a minute,

1241
00:58:41,833 --> 00:58:43,633
and how come you're sticking up
for her in the first place?

1242
00:58:43,666 --> 00:58:44,700
-Dorothy, you don't understand.

1243
00:58:44,733 --> 00:58:46,700
-I think I understand
all too well.

1244
00:58:46,733 --> 00:58:48,033
-No, you don't!
-Get out of here!

1245
00:58:48,066 --> 00:58:49,466
Both of you!

-But, Miss Brock --

1246

00:58:49,500 --> 00:58:51,000

-It's alright, Peggy.

1247

00:58:55,300 --> 00:58:57,600

Now, Dorothy --

-I said, "Both of you"!

1248

00:58:57,633 --> 00:58:59,266

-Alright, if that's
the way you want it --

1249

00:58:59,300 --> 00:59:03,200

-That's the way I want it!

Get out! Out! Out!

1250

00:59:04,833 --> 00:59:07,033

Oh, Pat!

1251

00:59:07,066 --> 00:59:09,800

[Sniffles, sighs]

1252

00:59:09,833 --> 00:59:13,900

□□

1253

00:59:13,933 --> 00:59:19,266

□ Are the stars out tonight?

1254

00:59:19,300 --> 00:59:24,933

□ I don't know

if it's cloudy or bright □

1255

00:59:24,966 --> 00:59:29,966

□ 'Cause I only have eyes

1256

00:59:30,000 --> 00:59:35,200

□ For you, dear

1257

00:59:35,233 --> 00:59:39,566

□ The moon may be high

1258

00:59:39,600 --> 00:59:43,400

□ But I can't see a thing
in the sky □

1259

00:59:43,433 --> 00:59:51,200
□ 'Cause I only have eyes
for you □

1260
00:59:51,233 --> 00:59:58,900
□ How can I live a day
without you? □

1261
00:59:58,933 --> 01:00:04,566
□ I need your love
to see me through □

1262
01:00:04,600 --> 01:00:10,166
□ You're not here by my side

1263
01:00:10,200 --> 01:00:14,166
□ Maybe millions
of people pass by □

1264
01:00:14,200 --> 01:00:20,333
□ But they all disappear
from view □

1265
01:00:20,366 --> 01:00:26,666
□ 'Cause I only have eyes

1266
01:00:26,700 --> 01:00:32,500
□ For you

1267
01:00:32,533 --> 01:00:38,100
□□

1268
01:00:38,133 --> 01:00:43,666
□□

1269
01:00:43,700 --> 01:00:49,333
□ You're not here by my side

1270
01:00:49,366 --> 01:00:53,000
□ Maybe millions
of people pass by □

1271
01:00:53,033 --> 01:00:58,833
□ But they all disappear
from view □

1272
01:00:58,866 --> 01:01:06,066

□ 'Cause I only have eyes

1273

01:01:06,100 --> 01:01:14,066

□ For you

1274

01:01:14,100 --> 01:01:17,900

[Applause]

1275

01:01:17,933 --> 01:01:19,900

□□

1276

01:01:19,933 --> 01:01:26,900

-□ I don't know

if we're in a garden □

1277

01:01:26,933 --> 01:01:31,900

□ Or on a crowded avenue

1278

01:01:31,933 --> 01:01:34,900

□ You are here

1279

01:01:34,933 --> 01:01:36,633

□ So am I

1280

01:01:36,666 --> 01:01:40,166

□ Maybe millions of people
pass by □

1281

01:01:40,200 --> 01:01:47,833

□ But they all disappear
from view □

1282

01:01:47,866 --> 01:01:51,333

□ 'Cause I

1283

01:01:51,366 --> 01:01:55,600

□ Only have eyes

1284

01:01:55,633 --> 01:01:58,700

[Clears throat]

1285

01:01:58,733 --> 01:02:02,033

□ For

1286

01:02:02,066 --> 01:02:10,666

□ You

1287
01:02:10,700 --> 01:02:14,166
-[Vocalizing]

1288
01:02:14,200 --> 01:02:16,166
[Applause]
-Garden drop, out!

1289
01:02:16,200 --> 01:02:18,233
Come on, ladies. Come on.
Step lively.

1290
01:02:18,266 --> 01:02:20,233
Keep moving. Keep going.
Quick, quick!

1291
01:02:20,266 --> 01:02:21,566
-Is the chorus ready?
-Yes, sir.

1292
01:02:21,600 --> 01:02:24,366
-Is Brock ready yet?
-Not yet.

1293
01:02:24,400 --> 01:02:27,533
-That broad is starting
to work my last nerve.

1294
01:02:27,566 --> 01:02:30,033
Is she ready now?
-Yes, sir.

1295
01:02:30,066 --> 01:02:31,600
-Mac, take it away.

1296
01:02:31,633 --> 01:02:34,100
-Cue 58! Go!

1297
01:02:34,133 --> 01:02:36,600
□□

1298
01:02:36,633 --> 01:02:38,766
-□ Misery!

1299
01:02:38,800 --> 01:02:41,400
□ Heartache!

1300
01:02:41,433 --> 01:02:46,733
□ Sorrow!

1301
01:02:46,766 --> 01:02:51,066
□□

1302
01:02:51,100 --> 01:02:56,133
-□ I walk along the street
of sorrow □

1303
01:02:56,166 --> 01:03:00,700
□ The boulevard
of broken dreams □

1304
01:03:00,733 --> 01:03:06,033
□ Where gigolo and gigolette
can take a kiss without regret □

1305
01:03:06,066 --> 01:03:10,200
□ And so forget
their broken dreams □

1306
01:03:10,233 --> 01:03:14,866
□ You laugh today
and cry tomorrow □

1307
01:03:14,900 --> 01:03:19,166
□ When you behold
those shattered schemes □

1308
01:03:19,200 --> 01:03:21,833
□ And gigolo and gigolette

1309
01:03:21,866 --> 01:03:24,233
□ Wake up to find
their eyes are wet □

1310
01:03:24,266 --> 01:03:29,066
□ With tears that tell
of broken dreams □

1311
01:03:29,100 --> 01:03:33,900
□ Here is where
you'll always find me □

1312
01:03:33,933 --> 01:03:38,733
□ Always walking up and down

1313
01:03:38,766 --> 01:03:43,066
□ But I left my soul behind me

1314
01:03:43,100 --> 01:03:47,466
□ In an old cathedral town

1315
01:03:47,500 --> 01:03:51,966
□ The joy that you find here,
you borrow □

1316
01:03:52,000 --> 01:03:56,633
□ You cannot keep it long,
it seems □

1317
01:03:56,666 --> 01:04:01,700
□ But gigolo and gigolette still
sing a song and dance along □

1318
01:04:01,733 --> 01:04:06,366
□ The boulevard of
broken dreams □

1319
01:04:06,400 --> 01:04:15,233
□□

1320
01:04:15,266 --> 01:04:24,100
□□

1321
01:04:24,133 --> 01:04:28,566
□ Here is where
you'll always find me □

1322
01:04:28,600 --> 01:04:35,733
□ Always walking up and down

1323
01:04:35,766 --> 01:04:40,233
□ But I left my soul behind me

1324
01:04:40,266 --> 01:04:44,666
□ In an old cathedral town

1325
01:04:44,700 --> 01:04:49,500
□ The joy that you find here

1326
01:04:49,533 --> 01:04:52,666

□ You borrow

1327

01:04:52,700 --> 01:04:57,166

□ You cannot keep it long,
it seems □

1328

01:04:57,200 --> 01:05:03,066

□ But gigolo and gigolette still
sing a song and dance along □

1329

01:05:03,100 --> 01:05:10,566

□ The boulevard of broken

1330

01:05:10,600 --> 01:05:15,400

□ Dreams

1331

01:05:15,433 --> 01:05:18,433

[Music ends]

[Cheers and applause]

1332

01:05:22,933 --> 01:05:24,966

-Boss! Boss, we are in.

1333

01:05:25,000 --> 01:05:27,133

This is the best out-of-town
opening we've ever had.

1334

01:05:27,166 --> 01:05:28,200

They love it.

1335

01:05:28,233 --> 01:05:29,233

-Well,
they won't love it for long

1336

01:05:29,266 --> 01:05:30,733

if we don't speed up
these changes.

1337

01:05:30,766 --> 01:05:33,366

Mac! Where the hell is that cue?
-Just waiting for the kids

1338

01:05:33,400 --> 01:05:34,600

to get in their place,
Mr. Marsh.

1339

01:05:34,633 --> 01:05:36,266

-Alright.
Here they are.

1340
01:05:36,300 --> 01:05:37,766
-Cue 64.

1341
01:05:37,800 --> 01:05:39,266
Go!

1342
01:05:39,300 --> 01:05:42,666
□□

1343
01:05:42,700 --> 01:05:45,400
-[Gasps] You got it.
-Now pull it up.

1344
01:05:45,433 --> 01:05:47,400
-I gotta wait
for the gum to stick.

1345
01:05:47,433 --> 01:05:49,766
-It's stuck.
Now pull it up.

1346
01:05:49,800 --> 01:05:51,966
-Watch out for
the subway grating!

1347
01:05:52,000 --> 01:05:53,466
-I got it.
-Well, what is it?!

1348
01:05:53,500 --> 01:05:54,466
A penny?

1349
01:05:54,500 --> 01:05:55,500
-A nickel?
-A nickel?

1350
01:05:55,533 --> 01:05:57,000
-Would ya hold your horses

1351
01:05:57,033 --> 01:06:00,900
and let me get the dirt off?

1352
01:06:00,933 --> 01:06:02,900
[Gasps] A dime.

1353
01:06:02,933 --> 01:06:05,733
□ We're in the money

1354
01:06:05,766 --> 01:06:08,566
□ We're in the money

1355
01:06:08,600 --> 01:06:13,900
-□ We got a lot of what
it takes to get along □

1356
01:06:13,933 --> 01:06:16,566
-□ We're in the money

1357
01:06:16,600 --> 01:06:19,566
□ The skies are sunny

1358
01:06:19,600 --> 01:06:22,400
-□ Old Man Depression,
you are through □

1359
01:06:22,433 --> 01:06:25,133
□ You've done us wrong

1360
01:06:25,166 --> 01:06:29,966
□ We never see a headline
'bout a breadline today □

1361
01:06:30,000 --> 01:06:32,100
□ And when we see the landlord

1362
01:06:32,133 --> 01:06:35,366
□ We can look that guy
right in the eye □

1363
01:06:35,400 --> 01:06:37,966
□ We're in the money

1364
01:06:38,000 --> 01:06:40,400
□ Come on, my honey

1365
01:06:40,433 --> 01:06:46,233
□ Let's spend it, lend it,
send it rolling along □

1366
01:06:46,266 --> 01:06:53,000

□□

1367

01:06:53,033 --> 01:06:59,766

□□

1368

01:06:59,800 --> 01:07:06,600

□□

1369

01:07:06,633 --> 01:07:09,033

□ We're in the money

1370

01:07:09,066 --> 01:07:11,766

□ We're in the money

1371

01:07:11,800 --> 01:07:16,166

□ We got a lot of what
it takes to get along □

1372

01:07:16,200 --> 01:07:18,500

□ We're in the money

1373

01:07:18,533 --> 01:07:21,000

□ The skies are sunny

1374

01:07:21,033 --> 01:07:23,500

□ Old Man Depression,
you are through □

1375

01:07:23,533 --> 01:07:25,900

□ You've done us wrong

1376

01:07:25,933 --> 01:07:30,733

□ We never see a headline
'bout a breadline today □

1377

01:07:30,766 --> 01:07:32,600

□ And when we see the landlord

1378

01:07:32,633 --> 01:07:35,233

□ We can look that guy
right in the eye □

1379

01:07:35,266 --> 01:07:37,766

□ Look that guy
right in the eye □

1380

01:07:37,800 --> 01:07:40,533
□ Look that guy
right in the eye □

1381
01:07:40,566 --> 01:07:42,966
□ We're in the money

1382
01:07:43,000 --> 01:07:45,200
□ Come on, my honey

1383
01:07:45,233 --> 01:07:47,633
□ Let's spend it,
lend it, send it □

1384
01:07:47,666 --> 01:07:49,733
□ Let's spend it,
lend it, send it □

1385
01:07:49,766 --> 01:07:52,266
□ Roll, roll, roll, roll

1386
01:07:52,300 --> 01:07:54,766
□ Rolling along

1387
01:07:54,800 --> 01:08:03,833
□□

1388
01:08:03,866 --> 01:08:12,800
□□

1389
01:08:12,833 --> 01:08:21,800
□□

1390
01:08:21,833 --> 01:08:30,766
□□

1391
01:08:30,800 --> 01:08:39,766
□□

1392
01:08:39,800 --> 01:08:48,766
□□

1393
01:08:48,800 --> 01:08:57,733
□□

1394
01:08:57,766 --> 01:09:06,800

□□

1395

01:09:06,833 --> 01:09:15,766

□□

1396

01:09:15,800 --> 01:09:24,766

□□

1397

01:09:24,800 --> 01:09:33,733

□□

1398

01:09:33,766 --> 01:09:42,733

□□

1399

01:09:42,766 --> 01:09:45,933

[Music ends]

[Cheers and applause]

1400

01:09:51,800 --> 01:09:55,400

-Sunbursts! Come on!

What are you waiting for, roses?

1401

01:09:55,433 --> 01:09:58,900

Get out of here.

Hey, Roxy! Move it.

1402

01:09:58,933 --> 01:10:00,566

□□

1403

01:10:00,600 --> 01:10:02,733

-Places. Places!

Act one, finale.

1404

01:10:02,766 --> 01:10:03,700

Places!

1405

01:10:03,733 --> 01:10:04,966

-How's it going, Julian?

1406

01:10:05,000 --> 01:10:06,633

-Like a Marsh show should.

Great.

1407

01:10:06,666 --> 01:10:08,133

But this is

the number that counts.

1408
01:10:08,166 --> 01:10:09,800
Send 'em out for
the intermission buzzing,

1409
01:10:09,833 --> 01:10:10,933
and that's the ballgame.

1410
01:10:10,966 --> 01:10:12,100
-Then we've nothing
to worry about --

1411
01:10:12,133 --> 01:10:13,566
the finale's the best number
in the act.

1412
01:10:13,600 --> 01:10:15,400
-Well, there won't be a finale
unless Brock gets out here.

1413
01:10:15,433 --> 01:10:17,033
Dorothy, where the hell are ya?!

1414
01:10:17,066 --> 01:10:18,333
-There's no need to
shout, Julian.

1415
01:10:18,366 --> 01:10:19,500
I can hear you.
-Right.

1416
01:10:19,533 --> 01:10:20,800
You're on in about 10 seconds.

1417
01:10:20,833 --> 01:10:22,866
-I have never missed
a cue in my life.

1418
01:10:22,900 --> 01:10:24,433
When I do,
you can take me to task,

1419
01:10:24,466 --> 01:10:25,633
not before.

1420
01:10:25,666 --> 01:10:27,233
-Excuse me, Miss Brock.
I want to explain --

1421
01:10:27,266 --> 01:10:29,166
-I don't want an explanation
from you.

1422
01:10:29,200 --> 01:10:30,800
-But, Miss --
-Get away from me!

1423
01:10:30,833 --> 01:10:32,733
The farther the better.
-[Whispering] Quiet.

1424
01:10:32,766 --> 01:10:35,733
Quiet.

1425
01:10:35,766 --> 01:10:37,500
-You're on.
-Alright, everybody.

1426
01:10:37,533 --> 01:10:39,500
Cue 68.

1427
01:10:39,533 --> 01:10:41,333
Go!

1428
01:10:41,366 --> 01:10:47,600
□□

1429
01:10:47,633 --> 01:10:49,933
-□ In the heart

1430
01:10:49,966 --> 01:10:53,100
□ Of little old New York

1431
01:10:53,133 --> 01:10:59,000
□ You'll find a thoroughfare

1432
01:10:59,033 --> 01:11:03,633
□ It's the part
of little old New York □

1433
01:11:03,666 --> 01:11:10,000
□ That runs into Times Square

1434
01:11:10,033 --> 01:11:16,666

□ A crazy quilt that
Wall Street Jack built □

1435
01:11:16,700 --> 01:11:21,666
□ If you've got
a little time to spare □

1436
01:11:21,700 --> 01:11:29,333
□ I want to take you there

1437
01:11:29,366 --> 01:11:38,666
□ Come and meet
those dancing feet □

1438
01:11:38,700 --> 01:11:46,500
□ On the avenue
I'm taking ya to □

1439
01:11:46,533 --> 01:11:52,966
□□

1440
01:11:53,000 --> 01:11:59,433
□□

1441
01:11:59,466 --> 01:12:01,700
-[Gasps]

1442
01:12:01,733 --> 01:12:02,966
-[Screams]
[Indistinct shouting]

1443
01:12:03,000 --> 01:12:06,366
-Curtain! Curtain! Bring it in.
-What happened?

1444
01:12:06,400 --> 01:12:07,866
-What the hell happened?

1445
01:12:07,900 --> 01:12:09,200
-She pushed me!

1446
01:12:09,233 --> 01:12:10,866
Sawyer!
-Damn it, Sawyer.

1447
01:12:10,900 --> 01:12:14,133
What were you doing out of line?

-I wasn't out of line.

1448

01:12:14,166 --> 01:12:16,800

-She pushed me!

1449

01:12:16,833 --> 01:12:19,100

I want her fired.

1450

01:12:19,133 --> 01:12:20,933

-You little fool.

1451

01:12:20,966 --> 01:12:23,966

Take your things
and get outta here.

1452

01:12:24,000 --> 01:12:25,966

No one steps out of line
in a Marsh show!

1453

01:12:26,000 --> 01:12:27,300

You're fired!

1454

01:12:27,333 --> 01:12:28,666

[Indistinct talking]

1455

01:12:33,333 --> 01:12:36,566

-Oh!

1456

01:12:36,600 --> 01:12:39,300

-May I have your attention,
please?

1457

01:12:39,333 --> 01:12:41,900

Miss Dorothy Brock
has had an accident

1458

01:12:41,933 --> 01:12:43,233

and will not be able to continue

1459

01:12:43,266 --> 01:12:46,733

with tonight's performance
of "Pretty Lady."

1460

01:12:46,766 --> 01:12:48,566

Ladies and gentlemen,

1461

01:12:48,600 --> 01:12:51,400
your tickets will be refunded
at the box office.

1462
01:12:51,433 --> 01:12:52,733
[Audience murmurs]

1463
01:12:52,766 --> 01:12:54,300
House lights!

1464
01:12:54,333 --> 01:12:57,100
[Applause]

1465
01:13:00,900 --> 01:13:02,866
[Indistinct conversations]

1466
01:13:06,433 --> 01:13:08,400
□□

1467
01:13:08,433 --> 01:13:09,666
-Any word?

1468
01:13:09,700 --> 01:13:11,066
-No, Billy.
We're waiting for the doctor.

1469
01:13:11,100 --> 01:13:12,366
-Well, Doc, what is it?

1470
01:13:12,400 --> 01:13:13,766
-I'm afraid it's broken --

1471
01:13:13,800 --> 01:13:15,700
compound fracture.

1472
01:13:15,733 --> 01:13:17,966
It'll be months before she
can walk on that ankle again.

1473
01:13:18,000 --> 01:13:19,066
-Are you nuts?

1474
01:13:19,100 --> 01:13:21,133
She's got a show to do
tomorrow night.

1475

01:13:21,166 --> 01:13:23,566

-She's a trooper.

Put a bandage on it.

1476

01:13:23,600 --> 01:13:24,966

-You don't seem to understand.

1477

01:13:25,000 --> 01:13:26,733

She won't even be able

to stand up.

1478

01:13:26,766 --> 01:13:29,333

Miss Brock has a broken ankle.

1479

01:13:29,366 --> 01:13:32,000

-We'll get another doctor,

a second opinion.

1480

01:13:32,033 --> 01:13:35,000

[Overlapping talking]

-Quiet. Quiet, all of ya!

1481

01:13:35,033 --> 01:13:36,766

We have no star.

1482

01:13:36,800 --> 01:13:39,600

Without a star, there's no show.

We're closing.

1483

01:13:39,633 --> 01:13:40,666

-What?

-You can't do that!

1484

01:13:40,700 --> 01:13:41,900

-My decision is final.

1485

01:13:41,933 --> 01:13:43,766

No star, no show.

1486

01:13:43,800 --> 01:13:46,166

Tell the kids to clear out

of their dressing rooms.

1487

01:13:46,200 --> 01:13:47,933

"Pretty Lady" closes tonight.

1488

01:13:47,966 --> 01:13:50,066

-Boss, you can't be serious!
[Indistinct shouting]

1489
01:13:50,100 --> 01:13:53,233
-The show is closing!
-The show is closing!

1490
01:13:53,266 --> 01:13:55,566
-The show is closing?!
-I'm out of a job!

1491
01:13:55,600 --> 01:13:58,233
-I can't pay my rent!
-I'm broke!

1492
01:13:58,266 --> 01:14:00,866
-The show is closing!
-The show is closing!

1493
01:14:00,900 --> 01:14:02,866
□□

1494
01:14:02,900 --> 01:14:08,500
-□ Sing
tra la la la la la la la □

1495
01:14:08,533 --> 01:14:12,833
□ The sun may never ever shine

1496
01:14:12,866 --> 01:14:17,200
-□ That's
tra la la la la la la la □

1497
01:14:17,233 --> 01:14:22,200
□ Somewhere the weather's fine

1498
01:14:22,233 --> 01:14:26,133
-□ Long ago, one fine day

1499
01:14:26,166 --> 01:14:29,900
□ Some philosopher
was heard to say □

1500
01:14:29,933 --> 01:14:37,066
-□ There's a sunny side
to every situation □

1501

01:14:37,100 --> 01:14:40,733
-□ And the same applies to you

1502
01:14:40,766 --> 01:14:44,400
□ His philosophy's still true

1503
01:14:44,433 --> 01:14:51,066
-□ There's a funny side
to every situation □

1504
01:14:51,100 --> 01:14:54,800
-□ You've no dough, so relax

1505
01:14:54,833 --> 01:14:58,133
□ You don't have to
pay an income tax □

1506
01:14:58,166 --> 01:14:59,766
-□ You've no job

1507
01:14:59,800 --> 01:15:05,400
□ So just pretend
it's your vacation □

1508
01:15:05,433 --> 01:15:09,333
□ Should the landlord
raise your rent □

1509
01:15:09,366 --> 01:15:12,966
□ Thumb your nose
and pitch a tent □

1510
01:15:13,000 --> 01:15:20,633
□ Every situation has
a sunny side □

1511
01:15:20,666 --> 01:15:24,600
□ Sing
tra la la la la la la la □

1512
01:15:24,633 --> 01:15:28,433
□ The sun may never ever shine

1513
01:15:28,466 --> 01:15:32,466
□ But
tra la la la la la la la □

1514

01:15:32,500 --> 01:15:38,133
□ Somewhere the weather's fine

1515
01:15:38,166 --> 01:15:42,166
-□ With no bonds and no stocks

1516
01:15:42,200 --> 01:15:45,833
□ In your little
safe deposit box □

1517
01:15:45,866 --> 01:15:53,733
-□ You can never be affected
by inflation □

1518
01:15:53,766 --> 01:15:57,266
-□ When your car is out of gas

1519
01:15:57,300 --> 01:16:01,166
□ Then no red lights
can you pass □

1520
01:16:01,200 --> 01:16:09,666
-□ Every situation
has a sunny side □

1521
01:16:09,700 --> 01:16:19,333
□ Every situation has a sunny

1522
01:16:19,366 --> 01:16:21,966
-Wait a minute!
Why does the show have to close?

1523
01:16:22,000 --> 01:16:24,066
-Because our star
broke her ankle.

1524
01:16:24,100 --> 01:16:26,700
-So? We get someone
to replace her.

1525
01:16:26,733 --> 01:16:28,466
-Someone to replace Brock?

1526
01:16:28,500 --> 01:16:30,966
-Someone to replace Brock!
Yeah.

1527

01:16:31,000 --> 01:16:32,933
-What about Marilyn Eaton?

1528
01:16:32,966 --> 01:16:34,133
-She's in London.

1529
01:16:34,166 --> 01:16:36,466
-Mary McKay?
-Hollywood.

1530
01:16:36,500 --> 01:16:39,800
-Nora Sinclair? She sings.
She dances. She acts.

1531
01:16:39,833 --> 01:16:42,966
-And has been
for the past 50 years.

1532
01:16:43,000 --> 01:16:45,600
-Wait a minute.
I know someone who can do it.

1533
01:16:45,633 --> 01:16:46,600
-Who?
-Who?

1534
01:16:46,633 --> 01:16:48,033
-Peggy Sawyer.

1535
01:16:48,066 --> 01:16:50,366
-That kid?
-Yes, Peggy.

1536
01:16:50,400 --> 01:16:52,033
She's got a voice
that'll panic 'em,

1537
01:16:52,066 --> 01:16:54,033
and she can dance rings
around Brock.

1538
01:16:54,066 --> 01:16:56,433
-She has got something.
-She sure is pretty.

1539
01:16:56,466 --> 01:16:58,066
-It might be worth a try!

1540
01:16:58,100 --> 01:17:02,300
-We'd have to get to Mr. Marsh
before he leaves the theater.

1541
01:17:02,333 --> 01:17:05,466
-Well, what are we waiting for?
Come on, let's go!

1542
01:17:05,500 --> 01:17:07,466
[Indistinct talking]

1543
01:17:07,500 --> 01:17:15,933
□□

1544
01:17:15,966 --> 01:17:17,600
[Talking continues]

1545
01:17:17,633 --> 01:17:19,933
-Mr. Marsh, wait a minute!

1546
01:17:19,966 --> 01:17:21,666
You don't have to close
the show.

1547
01:17:21,700 --> 01:17:22,766
-What?

1548
01:17:22,800 --> 01:17:24,333
-We've got someone
right in the company

1549
01:17:24,366 --> 01:17:26,166
who can replace Brock.
-My dear Miss Reilly,

1550
01:17:26,200 --> 01:17:27,600
if there were someone
in the company

1551
01:17:27,633 --> 01:17:29,100
with that much talent,

1552
01:17:29,133 --> 01:17:30,566
don't you think I would
have noticed her?

1553

01:17:30,600 --> 01:17:32,000
-Maybe not in this case.

1554
01:17:32,033 --> 01:17:33,133
-We're wasting our time.

1555
01:17:33,166 --> 01:17:35,000
-All you have to do is
give her a chance.

1556
01:17:35,033 --> 01:17:37,033
Isn't anything better
than closing the show?

1557
01:17:37,066 --> 01:17:38,166
-Yeah!
-Yeah!

1558
01:17:38,200 --> 01:17:39,933
-Who is she?
-Peggy Sawyer.

1559
01:17:39,966 --> 01:17:42,600
-That kid?
-Yes. Peggy.

1560
01:17:42,633 --> 01:17:44,400
She's got a voice
that'll panic 'em,

1561
01:17:44,433 --> 01:17:46,066
and she can dance rings
around Brock.

1562
01:17:46,100 --> 01:17:47,633
-A raw beginner!

1563
01:17:47,666 --> 01:17:49,700
This is her first job
in the chorus.

1564
01:17:49,733 --> 01:17:50,733
-Now, wait, boss.

1565
01:17:50,766 --> 01:17:52,733
She is the best dancer
in the line.

1566
01:17:52,766 --> 01:17:55,000
-That's not carrying a show.

1567
01:17:55,033 --> 01:17:57,500
Brock's such an easy performer,
she's fooled you.

1568
01:17:57,533 --> 01:18:00,733
That sort of style takes years
of experience to develop.

1569
01:18:00,766 --> 01:18:02,366
-Unless this kid's
got it naturally,

1570
01:18:02,400 --> 01:18:03,933
which she just might have.

1571
01:18:03,966 --> 01:18:05,666
-D'you know how many pages
she'd have to learn,

1572
01:18:05,700 --> 01:18:07,400
not to mention
the songs and routines?

1573
01:18:07,433 --> 01:18:08,766
-She's young.

1574
01:18:08,800 --> 01:18:11,233
Kids can do anything.

1575
01:18:11,266 --> 01:18:14,166
-You could put the dancing
back in the show, boss.

1576
01:18:14,200 --> 01:18:15,500
-Julian...

1577
01:18:15,533 --> 01:18:19,033
it's worth a try, isn't it?

1578
01:18:21,900 --> 01:18:24,333
[Laughter]

1579
01:18:24,366 --> 01:18:26,400

-Alright. Send her in.
[All murmuring]

1580
01:18:26,433 --> 01:18:29,066
-There's only one hitch.
You just fired her.

1581
01:18:29,100 --> 01:18:31,500
-But it may not be too late
to get her back.

1582
01:18:31,533 --> 01:18:34,100
She's taking the 11:10
to Allentown.

1583
01:18:34,133 --> 01:18:35,633
That gives you 20 minutes

1584
01:18:35,666 --> 01:18:37,433
to get down to
Broad Street Station.

1585
01:18:37,466 --> 01:18:40,033
-What do we do, boss?
-Get her off that train.

1586
01:18:40,066 --> 01:18:41,666
I want Sawyer in New York,

1587
01:18:41,700 --> 01:18:43,533
ready to work at 8:00
tomorrow morning.

1588
01:18:43,566 --> 01:18:45,366
-Ain't we gonna stay here
in Philadelphia?

1589
01:18:45,400 --> 01:18:48,900
-Not even a dog would come
to a tryout without a star.

1590
01:18:48,933 --> 01:18:51,566
Our only chance is to
ship the show to New York,

1591
01:18:51,600 --> 01:18:54,066
beat the part
into her in 36 hours,

1592
01:18:54,100 --> 01:18:56,066
and open cold on Thursday.

1593
01:18:56,100 --> 01:18:57,400
Now get going!

1594
01:18:57,433 --> 01:18:58,733
[Indistinct talking]

1595
01:18:58,766 --> 01:19:00,766
No!

1596
01:19:00,800 --> 01:19:02,566
Wait a minute.

1597
01:19:02,600 --> 01:19:04,266
This is my job.

1598
01:19:04,300 --> 01:19:07,100
I fired her.
It's up to me to get her back.

1599
01:19:07,133 --> 01:19:09,733
-But, Julian, I'm the producer.
I can go.

1600
01:19:09,766 --> 01:19:12,000
-No. You might scare her.

1601
01:19:12,033 --> 01:19:14,366
-I said I'll go.

1602
01:19:14,400 --> 01:19:15,900
Thank you, Annie.

1603
01:19:15,933 --> 01:19:17,800
You may have done me
quite a favor.

1604
01:19:17,833 --> 01:19:20,066
-Anytime, Mr. Marsh.

1605
01:19:20,100 --> 01:19:22,133
Anytime.

1606
01:19:22,166 --> 01:19:25,433
-Alright! We'll give him
15 minutes to convince her.

1607
01:19:25,466 --> 01:19:28,766
Then we bring in the big guns.

1608
01:19:28,800 --> 01:19:30,766
[Indistinct conversations]

1609
01:19:30,800 --> 01:19:40,600
□□

1610
01:19:40,633 --> 01:19:43,100
[Bell dinging,
train whistle blows]

1611
01:19:43,133 --> 01:19:51,166
□□

1612
01:19:51,200 --> 01:19:59,200
□□

1613
01:19:59,233 --> 01:20:01,533
-Sawyer!

1614
01:20:01,566 --> 01:20:04,266
I know you're angry with me,
and I can't blame ya.

1615
01:20:04,300 --> 01:20:07,033
It's not easy being fired.

1616
01:20:07,066 --> 01:20:09,600
-You did me a favor, Mr. Marsh.

1617
01:20:09,633 --> 01:20:10,900
It may not have been easy,

1618
01:20:10,933 --> 01:20:13,566
but I got the message
loud and clear --

1619
01:20:13,600 --> 01:20:16,900
"Go back to where you came from,
Miss Peggy Sawyer,"

1620
01:20:16,933 --> 01:20:18,433
and that's just
what I'm gonna do.

1621
01:20:18,466 --> 01:20:20,900
-Miss Sawyer, I'm here
to apologize for what happened

1622
01:20:20,933 --> 01:20:22,133
and to ask you to come back...

1623
01:20:22,166 --> 01:20:23,666
-I have a train to catch,
Mr. Marsh.

1624
01:20:23,700 --> 01:20:25,866
-...and take over
Dorothy Brock's role

1625
01:20:25,900 --> 01:20:27,800
in "Pretty Lady."

1626
01:20:27,833 --> 01:20:29,533
Her ankle's broken.

1627
01:20:29,566 --> 01:20:31,300
She's out of the show.

1628
01:20:31,333 --> 01:20:34,033
If you can do it,
the part's yours.

1629
01:20:34,066 --> 01:20:35,933
-I'm sorry, Mr. Marsh.

1630
01:20:35,966 --> 01:20:37,700
Show business isn't for me.

1631
01:20:37,733 --> 01:20:40,900
I'm going back to Allentown.

1632
01:20:40,933 --> 01:20:42,800
-What was that word
you just said?

1633

01:20:42,833 --> 01:20:45,566
"Allentown"?

1634
01:20:45,600 --> 01:20:47,266
I'm offering you
a chance to star

1635
01:20:47,300 --> 01:20:50,666
in the biggest musical
Broadway's seen in 20 years,

1636
01:20:50,700 --> 01:20:54,766
and you say "Allentown"?

1637
01:20:54,800 --> 01:20:57,066
Now, listen, Sawyer,
and listen good.

1638
01:20:57,100 --> 01:20:58,766
Even if you don't
give a damn about me,

1639
01:20:58,800 --> 01:21:01,200
think of all those kids
you'll be throwing out of work

1640
01:21:01,233 --> 01:21:04,133
if you don't do this.

1641
01:21:04,166 --> 01:21:06,233
Think of the songs
that will wither and die

1642
01:21:06,266 --> 01:21:09,633
if you don't get up there
and sing them.

1643
01:21:09,666 --> 01:21:12,000
Think of the scenery
that'll never be seen,

1644
01:21:12,033 --> 01:21:13,900
the costumes never worn,

1645
01:21:13,933 --> 01:21:16,833
the orchestrations never heard.

1646

01:21:16,866 --> 01:21:19,133
Think of "Pretty Lady"

1647
01:21:19,166 --> 01:21:21,966
and the thrill and pleasure
it could give to millions.

1648
01:21:22,000 --> 01:21:25,366
Think of musical comedy,

1649
01:21:25,400 --> 01:21:26,766
the most glorious words

1650
01:21:26,800 --> 01:21:30,033
in the English language.

1651
01:21:30,066 --> 01:21:31,366
Sawyer!

1652
01:21:31,400 --> 01:21:33,700
Think of Broadway, damn it!

1653
01:21:33,733 --> 01:21:37,333
□ Come on along and listen to

1654
01:21:37,366 --> 01:21:41,733
□ The lullaby of Broadway

1655
01:21:41,766 --> 01:21:46,266
□ The hip hooray and ballyhoo

1656
01:21:46,300 --> 01:21:50,733
□ The lullaby of Broadway

1657
01:21:50,766 --> 01:21:55,933
□ The rumble of a subway train

1658
01:21:55,966 --> 01:22:00,266
□ The rattle of the taxis

1659
01:22:00,300 --> 01:22:05,266
□ The daffodils who entertain

1660
01:22:05,300 --> 01:22:09,033
□ At Angelo's and Maxie's

1661
01:22:09,066 --> 01:22:15,533
□ When a Broadway baby says
good night □

1662
01:22:15,566 --> 01:22:19,400
□ It's early in the mornin'

1663
01:22:19,433 --> 01:22:23,466
□ Manhattan babies
don't sleep tight □

1664
01:22:23,500 --> 01:22:26,900
□ Until the dawn

1665
01:22:26,933 --> 01:22:33,633
□ Good night, baby

1666
01:22:33,666 --> 01:22:37,666
□ Good night

1667
01:22:37,700 --> 01:22:41,066
□ Milkman's on his way

1668
01:22:41,100 --> 01:22:48,266
□ Sleep tight, baby

1669
01:22:48,300 --> 01:22:52,100
□ Sleep tight

1670
01:22:52,133 --> 01:22:56,800
□ Let's call it a day

1671
01:22:56,833 --> 01:23:02,200
□ Listen to the lullaby

1672
01:23:02,233 --> 01:23:06,700
□ Of old Broadway

1673
01:23:06,733 --> 01:23:14,866
□□

1674
01:23:14,900 --> 01:23:17,533
[Chuckling]
You gotta be kidding me.

1675

01:23:17,566 --> 01:23:20,866
-□ Come on along and listen to

1676
01:23:20,900 --> 01:23:25,133
□ The lullaby of Broadway

1677
01:23:25,166 --> 01:23:28,166
-□ The hi-de-hi
and whoop-di-do □

1678
01:23:28,200 --> 01:23:30,533
-□ The lullaby of Broadway

1679
01:23:30,566 --> 01:23:32,000
-Get yourself down here.
I need your help.

1680
01:23:32,033 --> 01:23:34,333
-□ The band begins
to go to town □

1681
01:23:34,366 --> 01:23:37,266
□ And everyone goes crazy

1682
01:23:37,300 --> 01:23:40,233
□ You rock-a-bye
your baby 'round □

1683
01:23:40,266 --> 01:23:42,533
□ Till everything gets hazy

1684
01:23:42,566 --> 01:23:46,366
□ "Hush-a-bye,
I'll buy you this and that" □

1685
01:23:46,400 --> 01:23:49,433
□ You hear a daddy saying

1686
01:23:49,466 --> 01:23:52,600
□ And baby goes home
to her flat □

1687
01:23:52,633 --> 01:23:55,533
□ To sleep all day

1688
01:23:55,566 --> 01:24:01,600
-□ Good night, baby

1689
01:24:01,633 --> 01:24:04,933
□ Good night

1690
01:24:04,966 --> 01:24:07,566
-□ Milkman's on his way

1691
01:24:07,600 --> 01:24:14,066
-□ Sleep tight, baby

1692
01:24:14,100 --> 01:24:17,400
□ Sleep tight

1693
01:24:17,433 --> 01:24:21,666
-□ Let's call it a

1694
01:24:21,700 --> 01:24:25,900
-□ Day

1695
01:24:25,933 --> 01:24:26,800
Oop!

1696
01:24:26,833 --> 01:24:32,333
-□ Listen to the lullaby

1697
01:24:32,366 --> 01:24:37,633
□ Of old Broadway

1698
01:24:37,666 --> 01:24:39,200
-Where you going?

1699
01:24:39,233 --> 01:24:42,066
-□ Come on along and listen to

1700
01:24:42,100 --> 01:24:45,133
□ The lullaby of Broadway

1701
01:24:45,166 --> 01:24:48,133
□ That hip hooray and ballyhoo

1702
01:24:48,166 --> 01:24:51,400
□ The lullaby of Broadway

1703
01:24:51,433 --> 01:24:54,233
-□ The rumble of

a subway train □

1704

01:24:54,266 --> 01:24:57,166

□ The rattle of the taxis

1705

01:24:57,200 --> 01:25:00,766

-□ The daffodils who entertain

1706

01:25:00,800 --> 01:25:03,933

□ Until the dawn

1707

01:25:03,966 --> 01:25:09,100

□□

1708

01:25:09,133 --> 01:25:14,300

□□

1709

01:25:14,333 --> 01:25:16,466

-Hey, guys. Come on.

Help us out.

1710

01:25:16,500 --> 01:25:19,800

[Indistinct talking]

1711

01:25:19,833 --> 01:25:25,200

□□

1712

01:25:25,233 --> 01:25:30,600

□□

1713

01:25:30,633 --> 01:25:32,133

[Talking stops]

1714

01:25:32,166 --> 01:25:34,133

-I'll do it!

1715

01:25:34,166 --> 01:25:35,566

[All cheering]

1716

01:25:35,600 --> 01:25:38,566

□□

1717

01:25:38,600 --> 01:25:41,233

-□ Come

1718

01:25:41,266 --> 01:25:44,233

□ Along

1719

01:25:44,266 --> 01:25:48,466

□ Come on along and listen to

1720

01:25:48,500 --> 01:25:52,600

□ The lullaby of Broadway

1721

01:25:52,633 --> 01:25:56,700

□ The hi-de-hi and whoop-di-do

1722

01:25:56,733 --> 01:26:01,133

□ The lullaby of Broadway

1723

01:26:01,166 --> 01:26:05,166

□ The band begins

to go to town □

1724

01:26:05,200 --> 01:26:09,366

□ And everyone goes crazy

1725

01:26:09,400 --> 01:26:13,533

□ You rock-a-bye
your baby 'round □

1726

01:26:13,566 --> 01:26:18,733

□ And sleep all day

1727

01:26:18,766 --> 01:26:21,333

-□ Listen to

1728

01:26:21,366 --> 01:26:25,833

□ The lullaby of

1729

01:26:25,866 --> 01:26:29,000

-□ Old

1730

01:26:29,033 --> 01:26:38,333

□ Broadway

1731

01:26:38,366 --> 01:26:39,466

[Music ends]

1732

01:26:39,500 --> 01:26:42,066

[Cheers and applause]

1733
01:26:43,633 --> 01:26:50,733
□□

1734
01:26:50,766 --> 01:26:57,900
□□

1735
01:26:57,933 --> 01:26:59,233
-Alright.

1736
01:26:59,266 --> 01:27:02,466
Schmidt and Kirk,
pack up those sets and costumes

1737
01:27:02,500 --> 01:27:05,633
and get 'em back to New York.

1738
01:27:05,666 --> 01:27:08,866
□ Cares fly by,
we're going bye-bye □

1739
01:27:08,900 --> 01:27:12,033
□ And we're shouting,
"Hoorah!" □

1740
01:27:12,066 --> 01:27:13,366
□ Wings spreading

1741
01:27:13,400 --> 01:27:16,366
□ 'Cause we're heading
for hot cha □

1742
01:27:16,400 --> 01:27:17,933
□ Hot cha cha cha

1743
01:27:17,966 --> 01:27:20,100
□ Hot cha cha cha

1744
01:27:20,133 --> 01:27:22,800
□ A new kind of company

1745
01:27:22,833 --> 01:27:25,900
□ Is just magnetizing me

1746
01:27:25,933 --> 01:27:28,733
□ I'm footloose and fancy-free

1747

01:27:28,766 --> 01:27:31,700

□ Heading

1748

01:27:31,733 --> 01:27:34,733

□ Heading back

1749

01:27:34,766 --> 01:27:43,400

□ Back to old Broadway

1750

01:27:43,433 --> 01:27:45,600

-Sawyer!

1751

01:27:45,633 --> 01:27:48,100

You're two minutes late.

-Sorry, Mr. Marsh.

1752

01:27:48,133 --> 01:27:49,500

I was looking for
my good-luck scarf.

1753

01:27:49,533 --> 01:27:51,633

-Sawyer, "Pretty Lady"
opens on this stage

1754

01:27:51,666 --> 01:27:53,633

in exactly 36 hours.

1755

01:27:53,666 --> 01:27:57,666

You've got 25 pages, 6 songs,
and 10 dance routines to learn

1756

01:27:57,700 --> 01:27:59,833

by 8:30 tomorrow night.

1757

01:27:59,866 --> 01:28:02,766

You think you can do it?

-Well, I...

1758

01:28:02,800 --> 01:28:04,633

-Do you think you can
do it, Sawyer?

1759

01:28:04,666 --> 01:28:06,800

-Yes, Mr. Marsh. I can.

1760

01:28:06,833 --> 01:28:09,800
-Then we begin. Oscar...

1761
01:28:09,833 --> 01:28:11,466
Mac, where the hell
is the piano?

1762
01:28:11,500 --> 01:28:12,533
-Coming in, Mr. Marsh.

1763
01:28:12,566 --> 01:28:13,866
-Andy, let's go.

1764
01:28:13,900 --> 01:28:15,033
Alright.

1765
01:28:15,066 --> 01:28:16,466
I wanna start
with the opening number,

1766
01:28:16,500 --> 01:28:18,166
then work through
all the songs and dances,

1767
01:28:18,200 --> 01:28:19,666
then go back and do the scenes.

1768
01:28:19,700 --> 01:28:23,233
There'll be a five-minute break
every hour for food or coffee

1769
01:28:23,266 --> 01:28:26,566
and a full 15 minutes
every four hours for rest.

1770
01:28:26,600 --> 01:28:30,533
And no one else on this stage
unless I call it.

1771
01:28:30,566 --> 01:28:33,400
-Alright! Clear the stage.
-Clear the stage!

1772
01:28:33,433 --> 01:28:34,433
-By tomorrow night,

1773
01:28:34,466 --> 01:28:37,100

I'll either have
a live leading lady...

1774
01:28:37,133 --> 01:28:39,400
or a dead chorus girl.

1775
01:28:39,433 --> 01:28:40,333
Alright.

1776
01:28:40,366 --> 01:28:42,200
What are we waiting for?
Let's go!

1777
01:28:42,233 --> 01:28:43,600
-Alright, Peg.
Flaps on the right.

1778
01:28:43,633 --> 01:28:46,500
-And...
-One, two, three, four,

1779
01:28:46,533 --> 01:28:47,833
five, six, flap-ball-change.
-Come on. Sharp, sharp!

1780
01:28:47,866 --> 01:28:50,200
-One, two, three, four, five.
-Andy, show her how.

1781
01:28:50,233 --> 01:28:52,400
-One, two, three, four, five,
turn!

1782
01:28:52,433 --> 01:28:55,066
One, two, three, four, five...
-Come on. Smile, Allentown.

1783
01:28:55,100 --> 01:28:57,500
You're not in the back row now.
-...six, seven, eight.

1784
01:28:57,533 --> 01:28:59,800
A-one, two, three, four,
five, six, seven, eight.

1785
01:28:59,833 --> 01:29:01,400
A one, two, three...
-Come on. Come on.

1786
01:29:01,433 --> 01:29:02,866
-...five, six, seven, eight.
-Show moxie.

1787
01:29:02,900 --> 01:29:05,200
-Alright, Peg. Down the back.

1788
01:29:05,233 --> 01:29:08,000
Okay. Ballet combination.

1789
01:29:08,033 --> 01:29:09,400
□□

1790
01:29:09,433 --> 01:29:11,500
One, two, three,
four, five, move.

1791
01:29:11,533 --> 01:29:13,433
-Lyrical!
-Four, five, six, two...

1792
01:29:13,466 --> 01:29:14,766
-Elegant!
-...two, three, four.

1793
01:29:14,800 --> 01:29:16,933
-Make every man fall in love.
-Three, two, three, four!

1794
01:29:16,966 --> 01:29:20,166
-Hold it! Hold it!
She went too wide, Andy.

1795
01:29:20,200 --> 01:29:21,600
She's late.
-Sorry, Mr. Marsh.

1796
01:29:21,633 --> 01:29:22,700
-Alright, boss.
I'll fix it.

1797
01:29:22,733 --> 01:29:23,833
-I'm sorry.
-Fix it now.

1798
01:29:23,866 --> 01:29:26,433

-Girls, girls, come on.
From the balancé.

1799
01:29:26,466 --> 01:29:29,100
A-one, two, three,
four, five, move.

1800
01:29:29,133 --> 01:29:31,600
Two, three, four, five, six.
Two, two, three, four.

1801
01:29:31,633 --> 01:29:33,100
-That's very pretty.
Now stay tight.

1802
01:29:33,133 --> 01:29:34,433
-Three, two, three, four.
-Stay tight. Come on.

1803
01:29:34,466 --> 01:29:36,366
-Four, two, three, four.

1804
01:29:36,400 --> 01:29:40,533
Five, two, three, four, five,
six, six, two, three, four.

1805
01:29:40,566 --> 01:29:43,533
-Very nice, Billy.
-Seven, two, three, four.

1806
01:29:43,566 --> 01:29:46,133
-Beautiful.
Very nice, girls.

1807
01:29:46,166 --> 01:29:48,466
An-- Andy!
Where the hell is she?

1808
01:29:48,500 --> 01:29:50,466
-She's right here, boss.
Hold your horses.

1809
01:29:50,500 --> 01:29:51,966
-Which way do I turn?
-Turn left.

1810
01:29:52,000 --> 01:29:53,466
-Six, seven, eight.

A-one, two, three, four.

1811

01:29:53,500 --> 01:29:55,133

-Turn right.

-Five, six, seven, eight.

1812

01:29:55,166 --> 01:29:57,633

-Do it like you mean it.

-A-one, two, three, four,

1813

01:29:57,666 --> 01:29:59,366

five, six, seven, turn.

1814

01:29:59,400 --> 01:30:01,833

Two, three, four.

-Single step, going back.

1815

01:30:01,866 --> 01:30:04,300

-Five, six, seven, eight.

A-one, two, three, four...

1816

01:30:04,333 --> 01:30:05,933

-And double it!

-...five, six, seven, eight.

1817

01:30:05,966 --> 01:30:08,266

A-one, two, three.

-[Gasping] Oh.

1818

01:30:08,300 --> 01:30:10,266

□□

1819

01:30:10,300 --> 01:30:11,733

-I can't do this.

1820

01:30:11,766 --> 01:30:14,233

I can't do this.

-Crisscross.

1821

01:30:14,266 --> 01:30:15,233

And out.

1822

01:30:15,266 --> 01:30:17,233

[Clapping]

1823

01:30:17,266 --> 01:30:19,400

Andy, give the rest

of them a break.

1824

01:30:19,433 --> 01:30:20,433

I wanna run the love scene.

1825

01:30:20,466 --> 01:30:22,600

-Please, Mr. Marsh,
I'm exhausted.

1826

01:30:22,633 --> 01:30:24,433

Can't we stop for a minute?

1827

01:30:24,466 --> 01:30:26,300

-It's 6:30, Sawyer.

1828

01:30:26,333 --> 01:30:30,800

That curtain goes up
in exactly two hours.

1829

01:30:30,833 --> 01:30:33,133

It's now or never.

1830

01:30:33,166 --> 01:30:35,366

Take it from Jim's entrance.

1831

01:30:35,400 --> 01:30:36,400

□□

1832

01:30:37,466 --> 01:30:40,000

Well, what are you waiting for?

1833

01:30:40,033 --> 01:30:41,333

From Jim's entrance.

1834

01:30:41,366 --> 01:30:44,833

-Jim, they didn't tell me
you were here.

1835

01:30:44,866 --> 01:30:46,300

It was grand of you to come --

1836

01:30:46,333 --> 01:30:49,366

-Oh! No!
That is impossible.

1837

01:30:49,400 --> 01:30:51,700

You are greeting
the man you love.

1838
01:30:51,733 --> 01:30:54,766
Make it mean something.

1839
01:30:54,800 --> 01:30:56,066
Like this.

1840
01:30:56,100 --> 01:30:58,833
"Jim!

1841
01:30:58,866 --> 01:31:01,700
They didn't tell me
you were here.

1842
01:31:01,733 --> 01:31:04,433
It was grand of you to come."

1843
01:31:04,466 --> 01:31:05,666
Try it again.

1844
01:31:05,700 --> 01:31:06,900
-Jim!

1845
01:31:06,933 --> 01:31:08,966
They didn't tell me
you were here.

1846
01:31:09,000 --> 01:31:10,233
It was grand of you to come.

1847
01:31:10,266 --> 01:31:12,600
-No, no, no!

1848
01:31:15,133 --> 01:31:17,933
It won't do.

1849
01:31:17,966 --> 01:31:19,700
Listen...

1850
01:31:19,733 --> 01:31:21,700
have you ever been in love?

1851
01:31:21,733 --> 01:31:23,300
You ever had a man

take you in his arms

1852

01:31:23,333 --> 01:31:24,800

and crush you to him

1853

01:31:24,833 --> 01:31:26,333

and kiss you?

1854

01:31:32,000 --> 01:31:33,133

Now say the line.

1855

01:31:33,166 --> 01:31:34,466

-Jim! They didn't tell me
you were here!

1856

01:31:34,500 --> 01:31:36,466

It was grand of you to come!

1857

01:31:36,500 --> 01:31:40,133

[Laughter, applause]

1858

01:31:40,166 --> 01:31:42,300

-Again.

-Jim!

1859

01:31:42,333 --> 01:31:43,966

They didn't tell me
you were here.

1860

01:31:44,000 --> 01:31:46,966

It was grand of you to come.

1861

01:31:47,000 --> 01:31:48,966

[Laughter]

1862

01:31:49,000 --> 01:31:51,466

-Once more.

-Jim, darling!

1863

01:31:51,500 --> 01:31:53,533

They didn't tell me
you were here.

1864

01:31:53,566 --> 01:31:57,466

It was grand, grand, grand

1865

01:31:57,500 --> 01:32:00,033
of you to come!

1866
01:32:00,066 --> 01:32:01,800
-Alright. That's it.

1867
01:32:01,833 --> 01:32:03,300
Now, places for the finale.

1868
01:32:03,333 --> 01:32:06,466
-Places for the finale.
Finale, everyone!

1869
01:32:06,500 --> 01:32:07,933
A-five, six, seven, eight.

1870
01:32:07,966 --> 01:32:09,133
□□

1871
01:32:09,166 --> 01:32:11,400
-Come on!
-Please, Mr. Marsh!

1872
01:32:11,433 --> 01:32:14,066
I can't. I can't. I can't!
-Sawyer!

1873
01:32:14,100 --> 01:32:15,300
-Now you've done it, Marsh.

1874
01:32:15,333 --> 01:32:18,133
-You've pushed her too far!
-I had to!

1875
01:32:18,166 --> 01:32:20,766
That curtain goes up
in 45 minutes.

1876
01:32:20,800 --> 01:32:23,100
Unless she knows this part
way down in her gut,

1877
01:32:23,133 --> 01:32:24,200
she'll never get through,

1878
01:32:24,233 --> 01:32:26,566
and that goes for

the rest of you, too.

1879

01:32:28,466 --> 01:32:30,066

Andy, I want 'em
down in the lounge,

1880

01:32:30,100 --> 01:32:31,933

and clean up those last 16 bars.

1881

01:32:31,966 --> 01:32:32,866

-Alright.

1882

01:32:32,900 --> 01:32:34,333

Everybody down in the lounge.

1883

01:32:34,366 --> 01:32:37,166

Come on!

Get a move on!

1884

01:32:37,200 --> 01:32:43,466

□□

1885

01:32:43,500 --> 01:32:49,766

□□

1886

01:32:49,800 --> 01:32:52,000

-They said I'd find you here.

-Miss Brock!

1887

01:32:52,033 --> 01:32:54,766

-Pat, could you leave us

alone for a moment?

1888

01:32:54,800 --> 01:32:56,666

-But, Dorothy,

they just called a half-hour.

1889

01:32:56,700 --> 01:32:58,033

D'you think

this is the time for this?

1890

01:32:58,066 --> 01:33:02,166

-Darling, I have some things

to say to Miss Sawyer.

1891

01:33:03,566 --> 01:33:06,700

So, you're gonna take my place.

1892
01:33:06,733 --> 01:33:08,200
-I'm sorry.

1893
01:33:08,233 --> 01:33:10,200
I know how tough it must be.

1894
01:33:10,233 --> 01:33:12,866
-Do you?
I'm not sure.

1895
01:33:12,900 --> 01:33:16,166
When I started for the theater
this afternoon,

1896
01:33:16,200 --> 01:33:19,100
I wanted to tear your heart out.

1897
01:33:19,133 --> 01:33:20,333
I wanted to hate you.

1898
01:33:20,366 --> 01:33:22,733
I wanted to see you fail.

1899
01:33:22,766 --> 01:33:25,166
You, singing

1900
01:33:22,766 --> 01:33:25,166
my

1901
01:33:22,766 --> 01:33:25,166
songs,

1902
01:33:25,200 --> 01:33:26,666
wearing

1903
01:33:25,200 --> 01:33:26,666
my

1904
01:33:25,200 --> 01:33:26,666
costumes,

1905
01:33:26,700 --> 01:33:29,400
playing

1906

01:33:26,700 --> 01:33:29,400
my

1907
01:33:26,700 --> 01:33:29,400
role...

1908
01:33:30,966 --> 01:33:32,566
...but sitting there
in that theater

1909
01:33:32,600 --> 01:33:35,166
and watching you rehearse,

1910
01:33:35,200 --> 01:33:37,966
I found I couldn't hate you...

1911
01:33:38,000 --> 01:33:40,266
because you're good,

1912
01:33:40,300 --> 01:33:43,033
maybe even better
than I would have been.

1913
01:33:43,066 --> 01:33:44,500
The public wants youth,

1914
01:33:44,533 --> 01:33:46,466
freshness, beauty,

1915
01:33:46,500 --> 01:33:48,033
and, Peggy...

1916
01:33:48,066 --> 01:33:49,766
that's what you've got.

1917
01:33:49,800 --> 01:33:53,100
Only, I'm getting
something, too.

1918
01:33:53,133 --> 01:33:55,533
My whole life,
the theater has kept me away

1919
01:33:55,566 --> 01:33:58,900
from the only thing
I've ever wanted,

1920
01:33:58,933 --> 01:34:04,033
and it was a broken ankle
that finally made me realize it.

1921
01:34:04,066 --> 01:34:06,533
Pat Denning and I were
married this morning.

1922
01:34:06,566 --> 01:34:08,266
-Oh, Miss Brock!
[Laughs]

1923
01:34:08,300 --> 01:34:10,600
-I have only one last wish
for you, my dear.

1924
01:34:10,633 --> 01:34:14,533
Get out there, and be so swell,

1925
01:34:14,566 --> 01:34:17,033
you'll make me hate you.
[Both chuckle]

1926
01:34:17,066 --> 01:34:18,666
Oh, one more thing, Sawyer.

1927
01:34:18,700 --> 01:34:19,933
I hope you won't mind it,

1928
01:34:19,966 --> 01:34:22,600
but it's about
the next-to-closing number.

1929
01:34:22,633 --> 01:34:25,100
You've gotta take it easy.

1930
01:34:25,133 --> 01:34:28,466
Let the audience come to you.

1931
01:34:28,500 --> 01:34:31,233
Would you let me show you
what I mean?

1932
01:34:31,266 --> 01:34:35,066
-I would appreciate it
very much, Dorothy.

1933
01:34:35,100 --> 01:34:36,533
□□

1934
01:34:36,566 --> 01:34:43,366
-□ Life begins when somebody's
eyes look into your own □

1935
01:34:43,400 --> 01:34:50,366
□ Life begins when you get
your guy all alone □

1936
01:34:50,400 --> 01:34:57,666
□ From morning until twilight,
I don't know I'm alive □

1937
01:34:57,700 --> 01:35:07,566
□ But I know love begins
at 8:45 □

1938
01:35:07,600 --> 01:35:14,800
□ The stars are gonna
twinkle and shine □

1939
01:35:14,833 --> 01:35:21,100
□ This evening about
a quarter to 9:00 □

1940
01:35:21,133 --> 01:35:24,900
□ His loving arms
-□ His loving arms

1941
01:35:24,933 --> 01:35:29,566
-□ Are gonna tenderly twine
-□ Are gonna tenderly twine

1942
01:35:29,600 --> 01:35:35,700
-□ Around me about
a quarter to 9:00 □

1943
01:35:35,733 --> 01:35:40,466
-□ I know I won't be late
'cause at half past 8:00 □

1944
01:35:40,500 --> 01:35:43,966
□ I'm gonna hurry there

1945
01:35:44,000 --> 01:35:48,266

□ I'll be waiting where
the lane begins □

1946
01:35:48,300 --> 01:35:51,533
□ Waiting for him
on needles and pins □

1947
01:35:51,566 --> 01:35:58,733
□ And then the world
is gonna be mine □

1948
01:35:58,766 --> 01:36:04,966
□ This evening about
a quarter to 9:00 □

1949
01:36:05,000 --> 01:36:07,966
-□ I know I won't be late

1950
01:36:08,000 --> 01:36:13,366
□ 'Cause at half past 8:00
I'm gonna hurry there □

1951
01:36:13,400 --> 01:36:17,600
□ I'll be waiting
where the lane begins □

1952
01:36:17,633 --> 01:36:20,900
□ Waiting for him
on needles and pins □

1953
01:36:20,933 --> 01:36:27,966
-□ And then the world
is gonna be mine □

1954
01:36:28,000 --> 01:36:31,566
□ This evening
-□ This evening

1955
01:36:31,600 --> 01:36:35,100
-□ This evening
-□ This evening

1956
01:36:35,133 --> 01:36:37,766
-□ This evening

1957
01:36:37,800 --> 01:36:45,433
□ About a quarter to 9:00

1958
01:36:45,466 --> 01:36:47,433
[Music ends]
[Cheers and applause]

1959
01:36:47,466 --> 01:36:50,766
-Now, Pat,
get me the hell out of here.

1960
01:36:50,800 --> 01:36:52,233
-Thank you!

1961
01:36:52,266 --> 01:36:53,800
-You can do it, darling.

1962
01:36:53,833 --> 01:36:55,666
-Oh, Peggy!
-Are you nervous, hon?

1963
01:36:55,700 --> 01:36:57,666
-Oh, well, that's
a pretty dumb question.

1964
01:36:57,700 --> 01:36:58,866
Of course she's nervous.

1965
01:36:58,900 --> 01:37:00,666
-But she'll come through.

1966
01:37:00,700 --> 01:37:02,466
Won't ya, kid?
-I'll try.

1967
01:37:02,500 --> 01:37:05,966
-She's gotta come through,
not for Jones or Barry

1968
01:37:06,000 --> 01:37:08,066
or any of those stuffed shirts
out there,

1969
01:37:08,100 --> 01:37:10,400
but for us,

1970
01:37:10,433 --> 01:37:12,333
the kids in the line.

1971

01:37:12,366 --> 01:37:15,700
Oh, you're not just
Peggy Sawyer tonight --

1972
01:37:15,733 --> 01:37:20,666
you're every girl who ever
kicked up a heel in the chorus.

1973
01:37:20,700 --> 01:37:23,533
Now, get out there
in front, kid,

1974
01:37:23,566 --> 01:37:25,466
and show 'em what we can do.

1975
01:37:25,500 --> 01:37:28,200
-Oh, Annie, Gladys, Lolly, Phyl,
I'll do my best.

1976
01:37:28,233 --> 01:37:30,700
I promise.
-Best?

1977
01:37:30,733 --> 01:37:33,033
That's not good enough.

1978
01:37:33,066 --> 01:37:35,200
I want better than your best.

1979
01:37:35,233 --> 01:37:38,100
I want sheer,
unadulterated brilliance.

1980
01:37:38,133 --> 01:37:39,533
Now, what are you girls
hanging around for?

1981
01:37:39,566 --> 01:37:41,900
Get into your places
for the opening.

1982
01:37:44,533 --> 01:37:46,133
Scram!

1983
01:37:48,033 --> 01:37:49,666
Peggy, I wanna talk to you.

1984

01:37:49,700 --> 01:37:51,333
-Julian, it's 8:40.
We've gotta call places.

1985
01:37:51,366 --> 01:37:53,166
-They've waited this long.
They can wait another minute.

1986
01:37:53,200 --> 01:37:54,666
-Ohh.

1987
01:37:54,700 --> 01:37:57,000
□□

1988
01:37:57,033 --> 01:38:01,400
-Now, listen and listen hard.

1989
01:38:01,433 --> 01:38:03,700
100 people...

1990
01:38:03,733 --> 01:38:05,533
100 jobs...

1991
01:38:05,566 --> 01:38:07,033
\$100,000...

1992
01:38:07,066 --> 01:38:10,233
five weeks of grind
and blood and sweat,

1993
01:38:10,266 --> 01:38:13,066
and it all depends on what you
do out there tonight.

1994
01:38:13,100 --> 01:38:16,133
-[Whimpers]

1995
01:38:16,166 --> 01:38:18,300
-I know what you're thinking.

1996
01:38:18,333 --> 01:38:21,500
"Here comes Marsh with another
one of his pep talks."

1997
01:38:23,133 --> 01:38:25,666
Well, it's the last
of them, Sawyer,

1998

01:38:25,700 --> 01:38:28,400
and it comes straight
from the heart.

1999

01:38:28,433 --> 01:38:31,700
Our hopes, our futures,

2000

01:38:31,733 --> 01:38:34,833
our lives are in your hands.

2001

01:38:34,866 --> 01:38:38,533
Go out there and make them shine
with your golden talent.

2002

01:38:39,933 --> 01:38:42,033
This afternoon, it was acting.

2003

01:38:42,066 --> 01:38:43,666
This one...

2004

01:38:43,700 --> 01:38:45,666
I mean.

2005

01:38:45,700 --> 01:38:47,000
-Julian!

2006

01:38:47,033 --> 01:38:51,366
We have got to begin.

2007

01:38:51,400 --> 01:38:52,833
-Alright.

2008

01:38:52,866 --> 01:38:55,700
Tell them to take the house
to half.

2009

01:38:59,533 --> 01:39:01,800
Sawyer...

2010

01:39:01,833 --> 01:39:04,100
you're going out there
a youngster,

2011

01:39:04,133 --> 01:39:07,566
but you've got to

come back a star!

2012

01:39:07,600 --> 01:39:15,266

□□

2013

01:39:15,300 --> 01:39:23,000

□□

2014

01:39:23,033 --> 01:39:30,700

□□

2015

01:39:30,733 --> 01:39:35,066

-□ Oh, oh, oh,

baby, what I couldn't do □

2016

01:39:35,100 --> 01:39:38,733

□ With plenty of money and you

2017

01:39:38,766 --> 01:39:41,933

□ In spite of the worry

that money brings □

2018

01:39:41,966 --> 01:39:45,300

□ Just a little filthy lucre

buys a lot of things □

2019

01:39:45,333 --> 01:39:49,033

□ And I could take you

to places you'd like to go □

2020

01:39:49,066 --> 01:39:52,433

□ But outside of that,

I've no use for dough □

2021

01:39:52,466 --> 01:39:56,133

□ It's the root of all evil,

of strife and upheaval □

2022

01:39:56,166 --> 01:39:59,533

□ But I'm certain, honey,

that life could be sunny □

2023

01:39:59,566 --> 01:40:04,533

□ With plenty of money and you

2024

01:40:04,566 --> 01:40:10,100

□□

2025

01:40:10,133 --> 01:40:15,666

□□

2026

01:40:15,700 --> 01:40:18,666

□ Baby, what I couldn't do

2027

01:40:18,700 --> 01:40:22,000

□ With plenty of money and you

2028

01:40:22,033 --> 01:40:25,400

□ In spite of the worry
that money brings □

2029

01:40:25,433 --> 01:40:28,966

□ Just a little filthy lucre
buys a lot of things □

2030

01:40:29,000 --> 01:40:32,466

□ And I could take you to places
you'd like to go □

2031

01:40:32,500 --> 01:40:36,066

□ But outside of that,
I've no use for dough □

2032

01:40:36,100 --> 01:40:39,733

□ It's the root of all evil,
of strife and upheaval □

2033

01:40:39,766 --> 01:40:43,166

□ But I'm certain, honey
that life could be sunny □

2034

01:40:43,200 --> 01:40:46,033

□ With plenty of money and...

2035

01:40:46,066 --> 01:40:53,366

-□ You

-□ You

2036

01:40:53,400 --> 01:40:55,166

-□ Ah-ah

2037

01:40:55,200 --> 01:40:59,966

□ Oh, baby, what I couldn't do

2038

01:41:02,166 --> 01:41:06,700

□ With plenty of money and you

2039

01:41:08,666 --> 01:41:13,900

□ In spite of the worry
that money brings □

2040

01:41:13,933 --> 01:41:16,866

□ Just a little filthy lucre

2041

01:41:16,900 --> 01:41:19,033

□ Buys a lot of things

2042

01:41:19,066 --> 01:41:22,666

□ And I could take you to places
you'd like to go □

2043

01:41:22,700 --> 01:41:26,333

□ But outside of that,
I've no use for dough □

2044

01:41:26,366 --> 01:41:29,500

□ It's the root of all evil

2045

01:41:29,533 --> 01:41:31,233

□ Of strife and upheaval

2046

01:41:31,266 --> 01:41:34,800

□ But I'm certain, honey,
that life could be sunny □

2047

01:41:34,833 --> 01:41:37,333

□ With plenty of money and...

2048

01:41:37,366 --> 01:41:47,033

□□

2049

01:41:47,066 --> 01:41:56,766

□□

2050

01:41:56,800 --> 01:42:06,533

□□

2051

01:42:06,566 --> 01:42:16,266

□□

2052
01:42:16,300 --> 01:42:25,966
□□

2053
01:42:26,000 --> 01:42:35,666
□□

2054
01:42:35,700 --> 01:42:45,400
□□

2055
01:42:45,433 --> 01:42:55,100
□□

2056
01:42:55,133 --> 01:43:04,900
□□

2057
01:43:04,933 --> 01:43:14,600
□□

2058
01:43:14,633 --> 01:43:16,300
□ I'm certain, honey

2059
01:43:16,333 --> 01:43:17,966
□□

2060
01:43:18,000 --> 01:43:19,700
□ That life could be sunny

2061
01:43:19,733 --> 01:43:27,033
□ With plenty of money and you

2062
01:43:27,066 --> 01:43:30,166
□□

2063
01:43:30,200 --> 01:43:31,433
[Music stops]

2064
01:43:31,466 --> 01:43:33,400
[Cheers and applause]

2065
01:43:33,433 --> 01:43:35,333
[Music resumes]

2066
01:43:35,366 --> 01:43:41,466
□□

2067
01:43:41,500 --> 01:43:44,133
[Indistinct talking]

2068
01:43:44,166 --> 01:43:47,733
□□

2069
01:43:47,766 --> 01:43:49,133
-Good.

2070
01:43:49,166 --> 01:43:53,033
You got by, they liked you,
but you're not finished yet.

2071
01:43:53,066 --> 01:43:54,233
The toughest part is coming.

2072
01:43:54,266 --> 01:43:56,266
You've got to give more
in the finale.

2073
01:43:56,300 --> 01:43:58,600
So, dig down there
and pull it out, Sawyer.

2074
01:43:58,633 --> 01:43:59,833
You're gonna need it.

2075
01:43:59,866 --> 01:44:01,033
Now get changed.
-Okay.

2076
01:44:01,066 --> 01:44:02,600
-Ready with the wedding scene,
Mr. Marsh.

2077
01:44:02,633 --> 01:44:03,933
-Well, what are you waiting for?

2078
01:44:03,966 --> 01:44:06,266
-Cue 23, go!

2079
01:44:06,300 --> 01:44:14,400
□□

2080
01:44:14,433 --> 01:44:22,533
□□

2081
01:44:22,566 --> 01:44:25,033
[Women laugh]

2082
01:44:25,066 --> 01:44:32,033
□□

2083
01:44:32,066 --> 01:44:35,566
-□ Now that we have had
the rice and flowers □

2084
01:44:35,600 --> 01:44:40,000
□ The knot is tied

2085
01:44:40,033 --> 01:44:43,633
-□ I can visualize
such happy hours □

2086
01:44:43,666 --> 01:44:45,866
□ Close by

2087
01:44:45,900 --> 01:44:48,666
□ Your side

2088
01:44:48,700 --> 01:44:51,900
-□ The honeymoon in store

2089
01:44:51,933 --> 01:44:53,800
-[Laughs]

2090
01:44:53,833 --> 01:44:57,433
-□ Is one that you'll adore

2091
01:44:57,466 --> 01:45:01,000
[Both laugh]

2092
01:45:01,033 --> 01:45:04,833
□ I'm gonna take you
for a ride □

2093
01:45:04,866 --> 01:45:06,566
□□

2094
01:45:06,600 --> 01:45:08,366
-□ You'll go home
and get your panties □

2095
01:45:08,400 --> 01:45:10,066
□ I'll go home
and get my scanties □

2096
01:45:10,100 --> 01:45:11,966
□ And away we'll go

2097
01:45:12,000 --> 01:45:13,800
□ Ooh-ooh-ooh

2098
01:45:13,833 --> 01:45:18,400
□ Off we're gonna shuffle,
shuffle off to Buffalo □

2099
01:45:18,433 --> 01:45:20,266
□□

2100
01:45:20,300 --> 01:45:21,933
□ To Niagara in a sleeper

2101
01:45:21,966 --> 01:45:23,833
□ There's no honeymoon
that's cheaper □

2102
01:45:23,866 --> 01:45:25,733
□ And the train goes slow

2103
01:45:25,766 --> 01:45:27,666
□ Ooh-ooh-ooh

2104
01:45:27,700 --> 01:45:33,166
□ Off we're gonna shuffle,
shuffle off to Buffalo □

2105
01:45:33,200 --> 01:45:37,566
□ Someday,
the stork may pay a visit □

2106
01:45:37,600 --> 01:45:40,500
□ And leave a little souvenir

2107
01:45:40,533 --> 01:45:44,400
□ Just a little cute,
"What is it?" □

2108

01:45:44,433 --> 01:45:47,866
□ But we'll discuss that later,
dear □

2109
01:45:47,900 --> 01:45:51,533
□ For a little silver quarter,
we can have the Pullman porter □

2110
01:45:51,566 --> 01:45:53,633
□ Turn the lights down low

2111
01:45:53,666 --> 01:45:55,266
□ Ooh-ooh-ooh

2112
01:45:55,300 --> 01:45:59,466
□ Off we're gonna shuffle,
shuffle off to Buffalo □

2113
01:45:59,500 --> 01:46:01,633
□□

2114
01:46:01,666 --> 01:46:03,733
-□ You'll go home
and get your clothies □

2115
01:46:03,766 --> 01:46:05,500
□ I'll go get
my these and thosies □

2116
01:46:05,533 --> 01:46:07,466
□ And away we'll go

2117
01:46:07,500 --> 01:46:09,333
□ Ooh-ooh-ooh

2118
01:46:09,366 --> 01:46:15,466
□ Off we're gonna shuffle,
shuffle off to Buffalo □

2119
01:46:15,500 --> 01:46:17,500
□ To Niagara in a sleeper

2120
01:46:17,533 --> 01:46:19,233
□ There's no honeymoon
that's cheaper □

2121
01:46:19,266 --> 01:46:21,333

□ And the train goes slow

2122

01:46:21,366 --> 01:46:23,200

□ Ooh-ooh-ooh

2123

01:46:23,233 --> 01:46:28,566

□ Off we're gonna shuffle,
shuffle off to Buffalo □

2124

01:46:28,600 --> 01:46:32,933

□ Someday,
the stork may pay a visit □

2125

01:46:32,966 --> 01:46:36,266

□ And leave a little souvenir

2126

01:46:36,300 --> 01:46:39,766

□ Just a little cute,
"What is it?" □

2127

01:46:39,800 --> 01:46:43,366

□ But we'll discuss that later,
dear □

2128

01:46:43,400 --> 01:46:46,833

□ For a little silver quarter,
we can have the Pullman porter □

2129

01:46:46,866 --> 01:46:48,966

□ Turn the lights down low

2130

01:46:49,000 --> 01:46:50,933

□ Ooh-ooh-ooh

2131

01:46:50,966 --> 01:46:57,000

□ Off we're gonna shuffle,
shuffle off to Buffalo □

2132

01:46:57,033 --> 01:46:59,200

-□ Matrimony is baloney

2133

01:46:59,233 --> 01:47:03,000

□ She'll be wanting alimony
in a year or so □

2134

01:47:03,033 --> 01:47:04,700

-□ Ooh-ooh-ooh

2135

01:47:04,733 --> 01:47:09,733

-□ Still they go and shuffle,
shuffle off to Buffalo □

2136

01:47:09,766 --> 01:47:11,233

□□

2137

01:47:11,266 --> 01:47:13,033

□ When she knows
as much as we know □

2138

01:47:13,066 --> 01:47:14,800

□ She'll be on her way to Reno

2139

01:47:14,833 --> 01:47:16,766

□ While he still has dough

2140

01:47:16,800 --> 01:47:18,433

-□ Ooh-ooh-ooh

2141

01:47:18,466 --> 01:47:20,300

-□ She'll give him the shuffle

2142

01:47:20,333 --> 01:47:24,033

-□ When they're back
from Buffalo □

2143

01:47:24,066 --> 01:47:27,866

-□ So if you're wise,
you'll sew two trousseaus □

2144

01:47:27,900 --> 01:47:29,033

-□ Ooh-ooh-ooh

2145

01:47:29,066 --> 01:47:31,500

-□ One for getting wed,
of course □

2146

01:47:31,533 --> 01:47:35,300

□ And the second trousseau
you sew □

2147

01:47:35,333 --> 01:47:38,000

□ You can wear
for your divorce □

2148
01:47:38,033 --> 01:47:39,233
-[Ooh-ooh

2149
01:47:39,266 --> 01:47:40,733
-[First you serve them
with subpoenas]

2150
01:47:40,766 --> 01:47:42,566
[Then you take them
to the cleaners]

2151
01:47:42,600 --> 01:47:44,833
[Then it's, "So long, Joel"

2152
01:47:44,866 --> 01:47:46,333
-[Ooh-ooh-ooh

2153
01:47:46,366 --> 01:47:47,833
-[Give the bum the shuffle

2154
01:47:47,866 --> 01:47:52,333
-[When you're back
from Buffalo]

2155
01:47:52,366 --> 01:47:53,833
-[Ooh-ooh!

2156
01:47:53,866 --> 01:48:02,400
[]

2157
01:48:02,433 --> 01:48:10,933
[]

2158
01:48:13,100 --> 01:48:16,100
[]

2159
01:48:16,133 --> 01:48:18,533
-[Screams]

2160
01:48:18,566 --> 01:48:19,533
[Laughter]

2161
01:48:19,566 --> 01:48:22,033
[]

2162

01:48:22,066 --> 01:48:23,700
[Both scream]

2163
01:48:23,733 --> 01:48:25,566
[Laughter]

2164
01:48:25,600 --> 01:48:31,700
□□

2165
01:48:31,733 --> 01:48:33,400
-□ Ooh-ooh-ooh

2166
01:48:33,433 --> 01:48:35,000
-□ Where'd he go to shuffle?

2167
01:48:35,033 --> 01:48:39,333
-□ Shuffle off to Buffalo

2168
01:48:39,366 --> 01:48:43,033
-□ For a little silver quarter,
we can have the Pullman porter □

2169
01:48:43,066 --> 01:48:44,500
□ Turn the lights down low

2170
01:48:44,533 --> 01:48:46,833
-Yoo-hoo!
-□ Ooh-ooh-ooh

2171
01:48:46,866 --> 01:48:50,233
□ Off we're gonna shuffle,
come along and shuffle □

2172
01:48:50,266 --> 01:48:51,900
□ Shuffle, shuffle

2173
01:48:51,933 --> 01:48:55,733
□ Shuffle, shuffle, shuffle,
shuffle, shuffle □

2174
01:48:55,766 --> 01:49:01,466
□ To Buffalo

2175
01:49:01,500 --> 01:49:07,466
□□

2176

01:49:07,500 --> 01:49:10,300
[Music ends]
[Cheers and applause]

2177
01:49:10,333 --> 01:49:18,800
□□

2178
01:49:18,833 --> 01:49:20,466
-What is it?
What the hell's wrong?

2179
01:49:20,500 --> 01:49:22,166
-I don't think I can do
the rest of the show.

2180
01:49:22,200 --> 01:49:24,333
I can't remember a single lyric.

2181
01:49:24,366 --> 01:49:26,433
-You will do
the rest of the show.

2182
01:49:26,466 --> 01:49:28,600
And without any mistakes.

2183
01:49:28,633 --> 01:49:31,100
And without that thing, either.

2184
01:49:31,133 --> 01:49:32,733
□□

2185
01:49:32,766 --> 01:49:35,233
I'm Julian Marsh, damn it,

2186
01:49:35,266 --> 01:49:37,900
and I say you will.

2187
01:49:37,933 --> 01:49:45,900
□□

2188
01:49:45,933 --> 01:49:53,900
□□

2189
01:49:53,933 --> 01:50:01,900
□□

2190

01:50:01,933 --> 01:50:09,900
□□

2191
01:50:09,933 --> 01:50:15,666
-□ In the heart
of little old New York □

2192
01:50:15,700 --> 01:50:21,566
□ You'll find a thoroughfare

2193
01:50:21,600 --> 01:50:26,300
□ It's the part
of little old New York □

2194
01:50:26,333 --> 01:50:32,633
□ That runs into Times Square

2195
01:50:32,666 --> 01:50:39,600
□ A crazy quilt that
Wall Street Jack built □

2196
01:50:39,633 --> 01:50:44,600
□ If you've got a little time
to spare □

2197
01:50:44,633 --> 01:50:52,766
□ I want to take you there

2198
01:50:52,800 --> 01:50:55,100
□ Come and meet

2199
01:50:55,133 --> 01:51:01,800
□ Those dancing feet

2200
01:51:01,833 --> 01:51:10,133
□ On the avenue
I'm taking you to □

2201
01:51:10,166 --> 01:51:18,200
□□

2202
01:51:18,233 --> 01:51:26,333
□□

2203
01:51:33,100 --> 01:51:35,066
□ Come and meet

2204
01:51:35,100 --> 01:51:38,733
□ Those dancing feet

2205
01:51:38,766 --> 01:51:42,266
□ On the avenue
I'm taking you to □

2206
01:51:42,300 --> 01:51:45,566
□ 42nd Street

2207
01:51:45,600 --> 01:51:47,566
□ Hear the beat

2208
01:51:47,600 --> 01:51:49,433
□ Of dancing feet

2209
01:51:49,466 --> 01:51:51,333
□□

2210
01:51:51,366 --> 01:51:54,666
□ It's the song
I love the melody of □

2211
01:51:54,700 --> 01:51:57,700
□ 42nd Street

2212
01:51:57,733 --> 01:52:01,000
□ Little nifties from the 50s

2213
01:52:01,033 --> 01:52:03,900
□ Innocent and sweet

2214
01:52:03,933 --> 01:52:06,966
□ Sexy ladies from the 80s

2215
01:52:07,000 --> 01:52:09,300
□ Who are indiscreet

2216
01:52:09,333 --> 01:52:11,800
□ They're side by side

2217
01:52:11,833 --> 01:52:15,500
□ They're glorified

2218
01:52:15,533 --> 01:52:19,366

□ Where the underworld
can meet the elite □

2219
01:52:19,400 --> 01:52:21,166
□□

2220
01:52:21,200 --> 01:52:24,833
□ Where the underworld
can meet the elite □

2221
01:52:24,866 --> 01:52:30,033
□ Forty

2222
01:52:30,066 --> 01:52:34,533
□ Second Street

2223
01:52:34,566 --> 01:52:43,166
□□

2224
01:52:43,200 --> 01:52:51,800
□□

2225
01:52:51,833 --> 01:53:00,500
□□

2226
01:53:00,533 --> 01:53:09,133
□□

2227
01:53:09,166 --> 01:53:17,766
□□

2228
01:53:17,800 --> 01:53:26,433
□□

2229
01:53:30,900 --> 01:53:40,833
□□

2230
01:53:40,866 --> 01:53:50,800
□□

2231
01:53:50,833 --> 01:54:00,833
□□

2232
01:54:00,866 --> 01:54:10,800
□□

2233
01:54:10,833 --> 01:54:20,800
□□

2234
01:54:25,300 --> 01:54:29,600
□□

2235
01:54:31,900 --> 01:54:32,900
□□

2236
01:54:36,166 --> 01:54:45,300
□□

2237
01:54:45,333 --> 01:54:54,500
□□

2238
01:54:54,533 --> 01:55:03,733
□□

2239
01:55:03,766 --> 01:55:12,900
□□

2240
01:55:12,933 --> 01:55:22,100
□□

2241
01:55:22,133 --> 01:55:31,266
□□

2242
01:55:31,300 --> 01:55:40,466
□□

2243
01:55:40,500 --> 01:55:49,633
□□

2244
01:55:49,666 --> 01:55:58,800
□□

2245
01:55:58,833 --> 01:56:08,066
□□

2246
01:56:08,100 --> 01:56:17,233
□□

2247
01:56:17,266 --> 01:56:26,400
□□

2248
01:56:26,433 --> 01:56:35,600
□□

2249
01:56:35,633 --> 01:56:44,766
□□

2250
01:56:44,800 --> 01:56:46,366
-My purse!

2251
01:56:46,400 --> 01:56:48,466
They stole my purse!

2252
01:56:48,500 --> 01:56:52,133
□□

2253
01:56:52,166 --> 01:56:54,966
[Gunshot]
[Woman screams]

2254
01:56:55,000 --> 01:56:57,300
[Whistle blows]
-Hey, hey!

2255
01:56:57,333 --> 01:56:59,633
-[Whimpering]

2256
01:56:59,666 --> 01:57:09,666
□□

2257
01:57:09,700 --> 01:57:19,633
□□

2258
01:57:19,666 --> 01:57:23,566
-□ The big parade

2259
01:57:23,600 --> 01:57:30,533
□ Goes on for years

2260
01:57:30,566 --> 01:57:33,000
□ It's the rhapsody

2261
01:57:33,033 --> 01:57:37,433
□ Of laughter and tears

2262
01:57:37,466 --> 01:57:41,300

☐ Naughty, bawdy

2263

01:57:41,333 --> 01:57:45,900

☐ Gaudy, sporty

2264

01:57:45,933 --> 01:57:51,066

☐ 42nd

2265

01:57:51,100 --> 01:57:55,566

☐☐

2266

01:57:55,600 --> 01:57:57,233

[Cheers and applause]

2267

01:57:57,266 --> 01:58:00,633

-☐ Little nifties from the 50s

2268

01:58:00,666 --> 01:58:03,700

☐ Innocent and sweet

2269

01:58:03,733 --> 01:58:07,066

☐ Sexy ladies from the 80s

2270

01:58:07,100 --> 01:58:11,233

☐ Who are indiscreet

2271

01:58:11,266 --> 01:58:17,266

☐ The big parade
goes on for years ☐

2272

01:58:17,300 --> 01:58:20,900

☐ It's the rhapsody
of laughter and tears ☐

2273

01:58:20,933 --> 01:58:25,166

☐ 42nd Street!

2274

01:58:25,200 --> 01:58:26,966

☐ Come and meet

2275

01:58:27,000 --> 01:58:30,400

☐ Those dancing feet

2276

01:58:30,433 --> 01:58:34,266

☐ On the avenue
I'm taking you to ☐

2277

01:58:36,433 --> 01:58:40,600

□ Hear the beat
of dancing feet □

2278

01:58:42,700 --> 01:58:47,600

□□

2279

01:58:47,633 --> 01:58:50,500

□ Little nifties from the 50s

2280

01:58:50,533 --> 01:58:53,233

□ Innocent and sweet

2281

01:58:53,266 --> 01:58:56,766

□ Sexy ladies from the 80s

2282

01:59:23,300 --> 01:59:25,100

[Cheers and applause]

2283

01:59:25,133 --> 01:59:35,066

□□

2284

01:59:35,100 --> 01:59:37,900

□ Naughty, bawdy

2285

01:59:37,933 --> 01:59:40,766

□ Gaudy, sporty

2286

01:59:40,800 --> 01:59:50,266

□ 42nd Street

2287

01:59:50,300 --> 01:59:53,466

[Music ends]

[Cheers and applause]

2288

01:59:58,233 --> 02:00:01,333

[Cheers and applause continue]

2289

02:00:06,433 --> 02:00:09,566

[Cheers and applause continue]

2290

02:00:09,600 --> 02:00:12,766

[Indistinct talking]

2291

02:00:17,466 --> 02:00:20,400
-Annie, Peggy, Billy, kids,

2292
02:00:20,433 --> 02:00:22,600
you've all got jobs!

2293
02:00:22,633 --> 02:00:24,766
-For the next two years!

2294
02:00:24,800 --> 02:00:27,000
-Wasn't she terrific?

2295
02:00:27,033 --> 02:00:29,166
-Oh, turn off the waterworks,
would you?

2296
02:00:29,200 --> 02:00:31,166
We've got a party to go to.

2297
02:00:31,200 --> 02:00:33,133
-My place.
The booze is on me,

2298
02:00:33,166 --> 02:00:34,766
and everybody kicks in
two bits for the eats.

2299
02:00:34,800 --> 02:00:36,200
-You're gonna be there,
aren't you, Peggy?

2300
02:00:36,233 --> 02:00:38,033
The whole shindig's
in your honor.

2301
02:00:38,066 --> 02:00:41,866
-Of course she is, escorted by
Mr. Billy Lawlor himself!

2302
02:00:41,900 --> 02:00:43,233
-Now, come along.

2303
02:00:43,266 --> 02:00:45,566
We're giving a little party
at The Ritz in your honor.

2304
02:00:45,600 --> 02:00:46,666

-For me?

2305

02:00:46,700 --> 02:00:48,000

I'll be there in a minute,
Miss Jones.

2306

02:00:48,033 --> 02:00:50,433

-Girlie, you were just swell.

2307

02:00:50,466 --> 02:00:53,266

Now, any time you want
a Kiddie Kar,

2308

02:00:53,300 --> 02:00:54,766

you just say the word.

2309

02:00:54,800 --> 02:00:56,933

-Abner!

-Yes, dear?

2310

02:00:56,966 --> 02:00:59,266

-Come on.

-[Chuckles]

2311

02:00:59,300 --> 02:01:02,300

See you at the Ritz.

2312

02:01:02,333 --> 02:01:04,133

-Billy, it's so exciting!

2313

02:01:04,166 --> 02:01:05,300

They all love the show.

2314

02:01:05,333 --> 02:01:07,133

-They all loved you.

2315

02:01:07,166 --> 02:01:09,133

And that goes double for me.

2316

02:01:09,166 --> 02:01:11,466

Now, come on.

We got a party to go to.

2317

02:01:11,500 --> 02:01:14,200

-Gee, Billy,

I'm not sure I can.

2318
02:01:14,233 --> 02:01:16,700
What about the party
at The Ritz?

2319
02:01:16,733 --> 02:01:18,400
Billy...

2320
02:01:18,433 --> 02:01:19,566
am I really a star?

2321
02:01:19,600 --> 02:01:21,633
-From now on and forever.

2322
02:01:21,666 --> 02:01:23,300
-And can stars do
anything they want?

2323
02:01:23,333 --> 02:01:24,400
-Anything.

2324
02:01:24,433 --> 02:01:25,866
-Then I wanna go
to the kids' party.

2325
02:01:25,900 --> 02:01:28,200
-Ha, Peggy!
-Billy, wait a minute.

2326
02:01:28,233 --> 02:01:29,433
-Well, you haven't
changed your mind?

2327
02:01:29,466 --> 02:01:30,933
-Of course not.
I'll be along in a minute.

2328
02:01:30,966 --> 02:01:32,100
Wait for me at the stage door.

2329
02:01:32,133 --> 02:01:33,666
-Okay, but just one minute.

2330
02:01:33,700 --> 02:01:36,500
You know how
temperamental tenors are.

2331

02:01:36,533 --> 02:01:38,333
[Exhales deeply]

2332
02:01:38,366 --> 02:01:40,366
[Applause]

2333
02:01:45,366 --> 02:01:47,200
-Mr. Marsh.

2334
02:01:50,200 --> 02:01:51,833
-Peggy.

2335
02:01:51,866 --> 02:01:53,166
Say, what is the matter with me?

2336
02:01:53,200 --> 02:01:56,033
In all the excitement,
I forgot to congratulate you.

2337
02:01:58,966 --> 02:02:00,933
Congratulations, kid.

2338
02:02:00,966 --> 02:02:03,166
-Thank you, Mr. Marsh,

2339
02:02:03,200 --> 02:02:04,966
but you and I both know
who was really out there

2340
02:02:05,000 --> 02:02:06,600
on that stage tonight.

2341
02:02:06,633 --> 02:02:10,633
Oh, I said the lines and sang
the songs and did the steps,

2342
02:02:10,666 --> 02:02:12,800
but you were inside me,
pulling the strings,

2343
02:02:12,833 --> 02:02:15,633
so I congratulate you.

2344
02:02:15,666 --> 02:02:18,000
[Laughter]

2345

02:02:18,033 --> 02:02:20,500
-You're quite a girl,
Miss Peggy Sawyer,

2346
02:02:20,533 --> 02:02:23,133
quite a girl,

2347
02:02:23,166 --> 02:02:26,733
and you're on your way
to becoming quite a star.

2348
02:02:26,766 --> 02:02:28,733
You've broken through, Peggy.

2349
02:02:28,766 --> 02:02:32,900
You're the million to one shot
that comes home a winner.

2350
02:02:32,933 --> 02:02:35,400
For years to come,
thousands of little chorus girls

2351
02:02:35,433 --> 02:02:37,233
will go to auditions
and say to themselves,

2352
02:02:37,266 --> 02:02:39,566
"Who knows?

2353
02:02:39,600 --> 02:02:44,266
I might come out of this
another Peggy Sawyer."

2354
02:02:46,600 --> 02:02:48,433
I ask you only to be
the sort of star

2355
02:02:48,466 --> 02:02:51,966
those little girls
would want you to be.

2356
02:02:52,000 --> 02:02:55,300
Shine your light
over this glorious gulch

2357
02:02:55,333 --> 02:02:58,000
they call 42nd Street.

2358
02:02:58,033 --> 02:03:01,366
Give it your talent,
your strength,

2359
02:03:01,400 --> 02:03:03,400
your youth.

2360
02:03:05,400 --> 02:03:07,666
But try, if you can,

2361
02:03:07,700 --> 02:03:10,266
not to give it all your heart,

2362
02:03:10,300 --> 02:03:12,566
because
it's a very loving heart,

2363
02:03:12,600 --> 02:03:15,800
and I'd never
wanna see it broken.

2364
02:03:15,833 --> 02:03:18,466
[Light laughter]

2365
02:03:21,400 --> 02:03:23,700
Now, go along to The Ritz

2366
02:03:23,733 --> 02:03:25,433
and enjoy yourself.

2367
02:03:25,466 --> 02:03:27,100
-I'm going to the kids' party.

2368
02:03:27,133 --> 02:03:29,600
-[Chuckles]

2369
02:03:29,633 --> 02:03:31,766
-I was right --

2370
02:03:31,800 --> 02:03:33,433
quite a girl.

2371
02:03:33,466 --> 02:03:35,800
-Good night, Mr. Marsh.

2372

02:03:38,933 --> 02:03:40,400
-Good night...

2373
02:03:40,433 --> 02:03:42,066
Allentown.

2374
02:03:42,100 --> 02:03:44,433
-[Laughs]
-Er...

2375
02:03:46,100 --> 02:03:47,400
Where is the kids' party?

2376
02:03:49,533 --> 02:03:50,966
-At Lorraine's!

2377
02:03:51,000 --> 02:03:53,966
The address is on the callboard!

2378
02:03:54,000 --> 02:03:55,500
[Light laughter]

2379
02:03:58,966 --> 02:04:01,766
And, Mr. Marsh,

2380
02:04:01,800 --> 02:04:04,500
it would be grand,

2381
02:04:04,533 --> 02:04:08,966
grand, grand...

2382
02:04:09,000 --> 02:04:11,800
if you would come.

2383
02:04:11,833 --> 02:04:14,500
[Applause]

2384
02:04:22,366 --> 02:04:24,533
-Good night, Mr. Marsh.

2385
02:04:24,566 --> 02:04:26,900
-Night, Andy.

2386
02:04:26,933 --> 02:04:27,900
Mac.

2387
02:04:27,933 --> 02:04:29,433
-Night, boss.

2388
02:04:45,533 --> 02:04:55,033
□□

2389
02:04:55,066 --> 02:04:57,366
-[Sighs]

2390
02:04:57,400 --> 02:05:01,266
□□

2391
02:05:01,300 --> 02:05:04,766
□ Come and meet

2392
02:05:04,800 --> 02:05:11,166
□ Those dancing feet

2393
02:05:11,200 --> 02:05:16,666
□ On the avenue
I'm taking you to □

2394
02:05:16,700 --> 02:05:21,833
□ 42nd Street

2395
02:05:21,866 --> 02:05:24,500
□ Hear the beat

2396
02:05:24,533 --> 02:05:30,333
□ Of dancing feet

2397
02:05:30,366 --> 02:05:34,833
□ It's the song I love
the melody of □

2398
02:05:34,866 --> 02:05:38,666
□ 42nd Street

2399
02:05:38,700 --> 02:05:42,166
□ Little nifties from the 50s

2400
02:05:42,200 --> 02:05:45,166
□ Innocent and sweet

2401
02:05:45,200 --> 02:05:48,666

□ Sexy ladies from the 80s

2402

02:05:48,700 --> 02:05:51,000

□ Who are indiscreet

2403

02:05:51,033 --> 02:05:54,166

□ They're side by side

2404

02:05:54,200 --> 02:05:58,533

□ And glorified

2405

02:05:58,566 --> 02:06:05,466

□ Where the underworld
can meet the elite □

2406

02:06:05,500 --> 02:06:08,733

□ Naughty

2407

02:06:08,766 --> 02:06:11,633

□ Bawdy

2408

02:06:11,666 --> 02:06:14,700

□ Gaudy

2409

02:06:14,733 --> 02:06:18,700

□ Sporty

2410

02:06:18,733 --> 02:06:21,400

□□

2411

02:06:23,466 --> 02:06:25,300

[Chuckles]

2412

02:06:30,766 --> 02:06:33,266

□ Forty

2413

02:06:33,300 --> 02:06:40,366

□ Second

2414

02:06:40,400 --> 02:06:47,200

□ Street

2415

02:06:47,233 --> 02:06:52,200

□□

2416

02:06:52,233 --> 02:06:56,866
[Cheers and applause]

2417
02:06:56,900 --> 02:07:06,266
□□

2418
02:07:06,300 --> 02:07:08,266
[Cheers and applause continue]

2419
02:07:08,300 --> 02:07:13,066
□□

2420
02:07:13,100 --> 02:07:14,833
-□ Dames!

2421
02:07:14,866 --> 02:07:17,566
□ Are temporary flames

2422
02:07:17,600 --> 02:07:19,133
□ To you

2423
02:07:19,166 --> 02:07:20,833
□ Dames!

2424
02:07:20,866 --> 02:07:23,566
□ You don't recall their names

2425
02:07:23,600 --> 02:07:25,133
□ Do you?

2426
02:07:25,166 --> 02:07:28,033
-□ Slim, trim, or curvy

2427
02:07:28,066 --> 02:07:30,333
□ Sweet, shy, or nervy

2428
02:07:30,366 --> 02:07:33,900
□ There is nothing as divine,
as beautiful □

2429
02:07:33,933 --> 02:07:36,833
□ No sun can shine
like beautiful □

2430
02:07:36,866 --> 02:07:39,333
□ Bring on that line

of beautiful □

2431

02:07:39,366 --> 02:07:42,233

□ Dames, dames, dames, dames

2432

02:07:42,266 --> 02:07:46,166

□ Dames, dames, dames, dames □

2433

02:07:46,200 --> 02:07:49,966

□ Come on along and listen to

2434

02:07:50,000 --> 02:07:52,900

□ The lullaby of Broadway

2435

02:07:52,933 --> 02:07:55,766

□ The hi-de-hi
and whoop-di-doo □

2436

02:07:55,800 --> 02:07:58,700

□ The lullaby of Broadway

2437

02:07:58,733 --> 02:08:01,900

□ The band begins
to go to town □

2438

02:08:01,933 --> 02:08:04,500

□ And everyone goes crazy

2439

02:08:04,533 --> 02:08:07,600

□ You rock-a-bye
your baby 'round □

2440

02:08:07,633 --> 02:08:10,166

□ And sleep all day

2441

02:08:10,200 --> 02:08:15,900

□ Good night, baby

2442

02:08:15,933 --> 02:08:18,900

□ Sleep tight

2443

02:08:18,933 --> 02:08:23,233

□ Let's call it a day

2444

02:08:23,266 --> 02:08:28,166

□ Listen to the lullaby

2445
02:08:28,200 --> 02:08:31,066
□ Of old

2446
02:08:31,100 --> 02:08:40,900
□ Broadway!

2447
02:08:40,933 --> 02:08:42,500
[Music ends]

2448
02:08:42,533 --> 02:08:45,933
[Cheers and applause]

2449
02:08:45,966 --> 02:08:49,366
[Cheers and applause continue]

2450
02:08:49,400 --> 02:08:58,866
□□

2451
02:08:58,900 --> 02:09:08,466
□□

2452
02:09:08,500 --> 02:09:17,966
□□

2453
02:09:18,000 --> 02:09:27,500
□□

2454
02:09:27,533 --> 02:09:37,000
□□

2455
02:09:37,033 --> 02:09:46,533
□□

2456
02:09:46,566 --> 02:09:56,033
□□

2457
02:09:56,066 --> 02:10:05,533
□□

2458
02:10:05,566 --> 02:10:15,066
□□

2459
02:10:15,100 --> 02:10:24,566
□□

2460
02:10:24,600 --> 02:10:34,100
□□

2461
02:10:34,133 --> 02:10:43,633
□□

2462
02:10:47,866 --> 02:10:50,666
□□

2463
02:10:50,700 --> 02:10:54,500
[Cheers and applause]

2464
02:10:54,533 --> 02:11:02,533
□□

2465
02:11:05,966 --> 02:11:10,733
□□

2466
02:11:10,766 --> 02:11:12,266
-To find out more,

2467
02:11:12,300 --> 02:11:15,466
visit pbs.org/greatperformances,

2468
02:11:15,500 --> 02:11:16,633
find us on Facebook

2469
02:11:16,666 --> 02:11:18,633
and follow us on Twitter.

2470
02:11:18,666 --> 02:11:26,966
□□

2471
02:11:27,000 --> 02:11:35,300
□□

2472
02:11:35,333 --> 02:11:43,600
□□

2473
02:11:43,633 --> 02:11:51,933
□□

2474
02:11:51,966 --> 02:12:00,366
□□